



ART STUDIES ART 11 ART 21 ART 31



Curriculum Guide 1987

CURRICULUM

N
365
C2
A325
1987
gr.10-12

ALTA
740
1987
gr.10-12

CURRGDHT

CURR

NOTE: This publication is a service document. The advice and direction offered is suggestive except where it duplicates or paraphrases the contents of the Program of Studies. In these instances, the content is in the same distinctive screening as this notice, so that the reader may readily identify all prescriptive statements or segments of the document.



EX LIBRIS
UNIVERSITATIS
ALBERTÆNSIS

ART STUDIES

ART 11

ART 21

ART 31

CURRICULUM GUIDE, 1987

ALBERTA EDUCATION CATALOGUING IN PUBLICATION DATA

Alberta. Alberta Education. Curriculum Branch.
Art studies, Art 11, Art 21, Art 31 : curriculum guide 1987.

ISBN 0-920794-51-3

1. Art -- Alberta -- Study and teaching (Secondary).
I. Title.

N85.A333 1987

700.7

ART STUDIES TABLE OF CONTENTS

Acknowledgements	iv	Appendices	189
How to Use This Guide	1	Appendix 1 - Evaluation	191
Overview	3	Appendix 2 - Art Criticism	193
The Courses	3	Appendix 3 - Bibliography	195
Credits	4		
Art and Culture	4		
Planning for Teaching	5		
Communication and Problem Solving	6		
Integration with the Library Program	6		
The Historical Dimension	7		
Students with Special Educational Needs	7		
Philosophy	8		
Art Studies Rationale	9		
General Goals - Art Studies 11-21-31	10		
Focus	10		
Objectives - Scope and Sequence	11		
Learning Resources	21		
Art Studies: Art 11	25		
Section I	26		
Section II	47		
Section III	63		
Art Studies: Art 21	81		
Section I	82		
Section II	107		
Section III	127		
Art Studies: Art 31	147		
Section I	148		
Section II	167		
Section III	177		



ACKNOWLEDGEMENTS

SECONDARY ART AD HOC CURRICULUM COMMITTEE

Leslie Ball
Merv Bielish
Sharon Busby
Ann Calvert
Deborah Fleming
Campbell Henderson
Joan MacLeod
Art Pozzi

- Calgary School District #19
- Alberta Education, Grande Prairie
- Edmonton School District #7
- University of Calgary
- University of Calgary
- Grande Prairie School District #2357
- Calgary R.C.S.S. District #1
- Lethbridge School District #51

FINE ARTS CURRICULUM COORDINATING COMMITTEE

Arman Earl
Robert Henderson
Dale Karpluk
Helen Menzies
Vondis Miller
Marilyn Perkins
Ray Phipps
Marilyn Potts
Helen Raczuk

- Alberta Education, Lethbridge
- Brooks School District #2092
- Jasper School District #3063
- Calgary School District #19
- University of Calgary
- Calgary School District #19
- Edmonton School District #7
- Calgary R.C.S.S. District #1
- County of Parkland #31

Artwork
Layout
Coordinator

- Sharon Busby
- Mary Lyseng
- Ardis Kamra

M.F. Thornton
Garry S. Popowich
Mary Lyseng
Ardis Kamra

- Associate Director
- Associate Director
- Learning Resources Officer
- Learning Resources Officer

Editors

- Ann Calvert
- Joan MacLeod
- Lisa McCardle
- Jean Olynyk

Word Processing

- Dianne Hohnstein
- Esther Yong



HOW TO USE THIS GUIDE

This guide provides the teacher with the means to plan and develop an **Art Studies** program that is clearly outlined, with specific objectives, descriptions of concepts, and experiences which students will encounter.

PROGRAM DESIGN

The format of the guide moves from general descriptive material to more specific outlines of concepts and study approaches. Information about evaluation procedures is provided at several levels. The content of the program is classified into three main divisions for the three levels of **Art Studies**: **Function**, **Creation** and **Appreciation**. The **Function** section is concerned with the purpose visual imagery serves through time and across cultures. **Creation** deals with the activities, processes and achievements of artists through time and across cultures. The **Appreciation** section is concerned with the students' knowledge about, perception of and responses to visual imagery. The general goals for all three levels of **Art Studies** reflect these concerns. Focus questions are included to help teachers identify the kinds of art knowledge that could be classified in each division.

The course outlines list the objectives for each course - Art 11, 21, 31. These objectives are later described on **Objective** pages, each of which is followed by a number of **Concept** pages. The **Objective** pages list the concept statements derived from each objective as well as the criteria that can be used to evaluate student progress with regard to that objective.

Each of the **Concept** pages contains:

Concept:

a statement of the knowledge which the student must acquire based on the objective stated at the top of each page.

Focus:

a description of the topics and themes, with more specific ideas relating to the concept.

Study Approaches:

a statement proposing ways the concept can be taught or learned, with suggested activities and topics for discussion.

Evaluation Approaches:

a summary of methods that can be used to evaluate student learning. These are based on the stated objective and the methods, strategies and suggestions outlined in **FOCUS** and **STUDY APPROACHES**. The criteria for progress, the behaviours and evidence of learning, are thus outlined.

Resources:

a list of reference books, specific textbook references, suggested images (slides, reproductions, filmstrips, pictures), film and/or media sources which contain appropriate material related to **CONCEPT**, **FOCUS** and **STUDY APPROACHES**.

Appendices contain a description of evaluation methods, a system of art criticism and a bibliography.

The expertise of the high school art teacher should influence the approach taken toward planning the course content and activities for Art 11, 21, 31. Any division of the program - Function, Creation or Appreciation - can be used as a starting point for planning the delivery of the material. However, since concepts and objectives within the division are sequentially organized, it is most appropriate to approach the objectives within the division order. All objectives should be included in a complete course to effect the balance of the three divisions and to approach the goals of the program.

It will not be possible within the time constraints of high school programs to cover all the study approaches: they are provided as suggestions. Several concepts may form the substance of one presentation and several may be included in the material for one activity or project. Objectives may be grouped for unit planning, and units can be developed with objectives selected from across the three divisions where this is seen to be appropriate by the teacher.

It is expected that different teaching situations will have different needs and amounts of resources available, and that the individual teacher's expertise will be stronger in particular areas. The information provided here is intended as a source book of material and a framework of philosophy, goals and objectives from which to select and build content that reflects the strengths of the teacher as well as the unique aspects of the school program and the community.

Digitized by the Internet Archive
in 2012 with funding from
University of Alberta Libraries

OVERVIEW

Designed to complement the **Art 10-20-30** courses in high school art, **Art Studies 11-21-31** examines the role art plays in people's lives, how it comes into being, and how people respond to it. This series of courses is designed to expand the opportunities for study in art in the high schools. It is intended to help provide needed accessibility, relevance and flexibility to the teaching of art in Alberta high schools.

Art Studies 11-21-31 is a series of three courses unified by general goals that focus on three major components of learning in visual art:

- Function:** The ways visual imagery is used to express, shape and reflect values, beliefs and conflicts in society;
- Creation:** The achievements of artists in the past and present, including their ways of working; and
- Appreciation:** Opportunities to perceive and respond to visual qualities in works of art.

Ten goals identified with these three components are the basis for objectives and concepts at each level. Each course uses the components as a framework and treats them through a different approach.

THE COURSES

Art 11

This course surveys the role of the artifact in everyday life. Students will consider predominant themes conveyed by art forms. They will also consider the role of the artist and the artist's use of material and processes, methods of critical analysis, and understanding of people's varied approaches to appreciating art works. This course emphasizes the student's immediate culture and environment. It is designed to meet the needs of all students who have an interest in learning about art, and complements the **encounters, goals and objectives** of Art 10-20-30.

Art 21

This course surveys the history of art in western culture. It examines changes in the function of art, in the role and influence of artists, and in culture, all of which effect changes in artifacts over time. It emphasizes the changing view of art throughout history.

Art 31

This course examines the impact of international influences and modern technology on modern art and, in turn, modern art's impact on society. It emphasizes the contemporary point of view of society.

Credits

Art 11 and **21** may be offered for 3, 4, or 5 credits. **Art 31** is a 5-credit course.

ART AND CULTURE

The attitudes of students are closely related to those of the adults in their lives, so teachers have the responsibility to exhibit open acceptance of a variety of art forms. All teachers should be aware of the wide variety of attitudes that exist toward different art forms and interpretations of the art of different cultures. The aim of this curriculum with regard to cultural diversity is to increase awareness and understanding of a wide range of purposes and concepts of art and to enable students to appreciate art's many forms. Particularly when discussing examples of art from other times and cultures, teachers must recognize the fact that material that involves religious, political, social or cultural interpretations may be sensitive for some class members. Religious topics and matters of deep cultural significance should be treated fairly and respectfully. Ideas such as **primitive**, **legend**, **myth**, and **magic** are culture-specific and thus require that teachers recognize their sensitivity. Since art cannot be separated from groups of people, their beliefs or their values, it is important that sensitivity be exercised in the school setting.

Whenever possible, special cultural events in the school and community should be reflected in the **Art Studies** program. Events such as historical displays, art shows, special museum exhibits, trade fairs and expositions, local holidays and celebrations can provide visual imagery, ideas, motivation and discussion themes for lessons. They can also provide examples for discussions in association with specific concepts and general sessions of critical analysis of works of art and artifacts.

By utilizing events of current and direct interest to students, teachers can build real associations for students between the happenings in their own world and more universal ideas about art. The students will see that the themes, styles and purposes of art may arise from phenomena that they experience in their own lives. This recognition of the value of art in their own environment is necessary for the full understanding, interpretation and cherishing of art that form the goals of this curriculum.

A primary aim of **Art Studies** is to teach about the relationship of art to the students' own lives, and to point out the connections that art has always had with culture. Alberta high school students include persons from a growing range of ethnic and cultural backgrounds. It is important to nurture positive attitudes toward each individual and group. This is best achieved by recognizing the cultural uniqueness and expressions of each group. **Art Studies** contains many objectives and concepts that provide excellent opportunities for sharing art forms, social purposes of art, and symbols and meanings from a variety of cultures in relation to the ideas of art that are taken as examples in this program. All students will benefit from exposure to a wide range of art styles that illustrate both the diversity and universality of art.

PLANNING FOR TEACHING

1. Teaching Strategies

This guide is planned to include many varied approaches to teaching art. There is no one correct way to present an **Art Studies** program. Individual teachers and students will experience success with different approaches, methods and strategies. The more variety in the presentation of lessons, the more likely it becomes that senior high school students will respond positively to different aspects of the program and be motivated to learn. Attention should be given to the strong emphasis on the use of visual references and resources in each lesson, including Canadian, Albertan and local resources whenever appropriate.

The making of art, while not a pre-eminent goal of **Art Studies**, is defined by appropriate approaches for conveying concepts. The full complement of **Art Studies** goals and objectives cannot be fulfilled, however, without opportunities for looking at art, talking about art works and analyzing the purposes, creation and appreciation of a range of art forms. Students can also be involved in such activities as building design models, visual presentations and displays. Viewing, reading, and studying artists' lives and ways of working, discussing and inquiring, problem solving and hypothesizing are also appropriate activities for students of art.

An appropriate balance of these activities can be developed by individual teachers in consideration of the interests, needs and resources of the students, school and community. Specific suggestions for activities and art works are included on the **concept** pages of this guide.

2. Planning

The format of the guide is descriptive rather than prescriptive: it describes systematically ordered, appropriate objectives and concepts for each grade level based on the three aspects of **Art Studies**: **Function**, **Creation** and **Appreciation**. Planning of units and lessons has not been prescribed; rather, the ordering and emphasis of the material have been left sequentially to enable teachers to plan programs with definite, ordered objectives and content that is balanced in the three components of visual learning. The *Program of Studies for Senior High Schools* describes the compulsory elements of this curriculum. In this guide you will find the prescriptive content shaded in brown. It is expected that all objectives for each level will be included in the overall term plan.

The guide assumes that teachers will plan a program for the whole year or semester, develop lessons using sequential and related learning experiences, and use a variety of methods and strategies in teaching the lessons. This type of long-range planning, based on objectives, is of benefit to the entire art program. It provides clear justification of the purposes and needs of the art program within the total school program. It sets out goals and objectives to facilitate evaluation of programs and student progress. It allows teachers to explain the focus, approaches and evaluation methods of their programs to students, parents, fellow teachers and administrators.

Further information about program planning can be found in the *Art 10-20-30 Curriculum Guide*, 1986, pages 6-8. Sample units of **Art Studies** are contained in the *Teacher Resource*, 1986.

COMMUNICATION AND PROBLEM SOLVING

The **Art Studies** curriculum contains a variety of opportunities for development of basic communication skills. There is an emphasis on the development of vocabulary, discussion and critical skills. Experiences in reading and research about **Art Studies** concepts are encouraged. Specific textbook passages and resource references are cited in connection with each objective and concept. Study activities involving research, writing and note-taking are suggested frequently throughout Art 11, 21, and 31. For several objectives, students are required to write journals, passages of criticism, reviews and essays. Public speaking and presentation opportunities are encouraged in activities that involve in-depth analyses, interviews and simulations as group or individual projects. Listening and viewing activities are incorporated with the films, slides, and reproductions that accompany the course content.

Problem-solving opportunities exist at all levels and in all components of **Art Studies**. Through study activities and challenges associated with the **Appreciation** and **Function** components, students conduct in-depth analyses of selected art themes, artists' styles and methods. Hypothetical problems in architectural, industrial and environmental design are suggested. Historical research and visualization of future possibilities are presented as imaginative problem-solving activities. Comparative analyses of relationships between art and culture are conducted through a thematic, in-depth approach.

INTEGRATION WITH THE LIBRARY PROGRAM

The high school library collection is an indispensable resource for the **Art Studies** program. The required and recommended **Art Studies** resources must be augmented by more specific and thorough information about art works, artists, historical periods and other cultures. Art 11 objectives and concepts introduce a large number of new terms referring to art forms and processes. The library reference materials can help to clarify and define new terminology. Art 21 objectives, concerned with historical periods and styles, require the use of the library's historical collection to describe the general history and culture of the times in which specific artists worked. Art 31 introduces modern technological and political ideas related to art that can be elaborated with research in the library. Students will use the library's reference and historical collection to research the lives of artists and to investigate questions of an archaeological, religious or scientific nature. Such research provides interesting contexts for their studies and projects in the purposes and creation of art. They will use current periodicals for information about popular culture, to read art reviews and criticism, and to find ideas and themes for art works, environmental design projects, and analyses of mass media and advertising design.

Since the high school library is often the media centre of the school, students will also go there to view films, slides and reproductions of art works. The acquisition of art books, materials and periodicals of the high school library should be reviewed with all of these considerations in mind. The goal should be to provide an enriched array of sources for student projects and teaching themes for **Art Studies**.

THE HISTORICAL DIMENSION

Throughout the **Art Studies** program, historical art works and events are used to describe and exemplify a wide variety of concepts. None of the courses are designed to treat the history of art chronologically. Through a thematic and comparative approach, many historical periods are analyzed in relation to the students' own art experiences.

As the foundation course for the **Art Studies** program, Art 11 surveys art works, artists and themes from the entire spectrum of Western history. Art 21 requires the selection of a few periods in Western art history for a deeper analysis of changing themes, styles and art-related values. The development of selected art forms and media over time are analyzed in depth. Art 31 considers the history of selected art forms and media over time and considers the history of art in the 20th century through its relationship with politics and technology. Art 31 includes an in-depth study of developments in 20th century Canadian art.

STUDENTS WITH SPECIAL EDUCATIONAL NEEDS

The **Art Studies** curriculum has been designed to meet the needs of average senior high school students throughout Alberta. The curriculum may be adapted for gifted, academic-occupational, mentally handicapped, learning disabled, emotionally disturbed or physically handicapped students. Students with extreme social, economic or cultural differences also require special consideration. All these students require a more individualized approach, which necessarily involves additional planning and resources. The special benefits they can acquire from satisfying art experiences are important to their complete development.

Gifted students need to be challenged to expand their learning through new and different experiences rather than simply more or extended versions of the activities of the regular program. More complex problems, opportunities for independent research, historical and critical investigation can be ways of challenging the heightened abilities, independence and persistence of the gifted learner.

Students with learning difficulties need to be presented with information, tasks and problems that are modified to enable them to achieve a series of small successes. More time should be given in shorter modules. Tasks should be broken down and activities should be planned so that they can be completed in one class period. Teachers should emphasize and capitalize on successes achieved by these students, and they should tailor the expectations of the activity to the particular abilities of each student.

For students with emotional disturbances, it is important that the teacher plan activities and lessons that consider the need for positive experiences, social development and immediate successes.

Further information about planning for the requirements of special students is contained in the *Art 10-20-30 Curriculum Guide*, 1986, Appendix B, Page 178.

PHILOSOPHY

Art education is concerned with the **organization of visual material**. A primary reliance upon visual experience sets art education apart from the performing arts. Acquiring proficiency in art requires systematic instruction in **how we see, interpret and make sense of visual stimuli**. It requires an understanding of how others interpret the visual messages which are products of this kind of activity. It requires an education in the **use of traditional and contemporary tools, materials and media**.

Art education is concerned with **having individuals think and behave as artists**. For the purpose of art education, the term "artist" is equally valid to describe one who has worked for a lifetime or someone who is a relative beginner. Ultimately, art is accessible to all individuals. Its practice results in changing the individual, in changing the relationship among individuals or in changing the social-physical environment.

Art education is concerned with **pointing out the values that surround the creation and cherishing of art forms**. Art is not merely created, it is valued. The relative values given to art products not only tell us about those who produce them, but introduce notions of how values have changed over time. Learning to see gives us the means to view the work of others and perhaps to relate that to our own works. In this case, however, searching for organization may be helped by knowledge about other people's priorities.

Art education deals with **ways in which people express their feelings in visual forms**. Art takes the human condition as the focus of study. Persons involved in the visual arts reflect upon and externalize their personal feelings and intuitions or those of their fellow human beings. As artists, they share this ability with the writer, the poet and the musician. In making parallels and discovering relationships with the performing and literary arts, the art student gains a sense of common purpose.

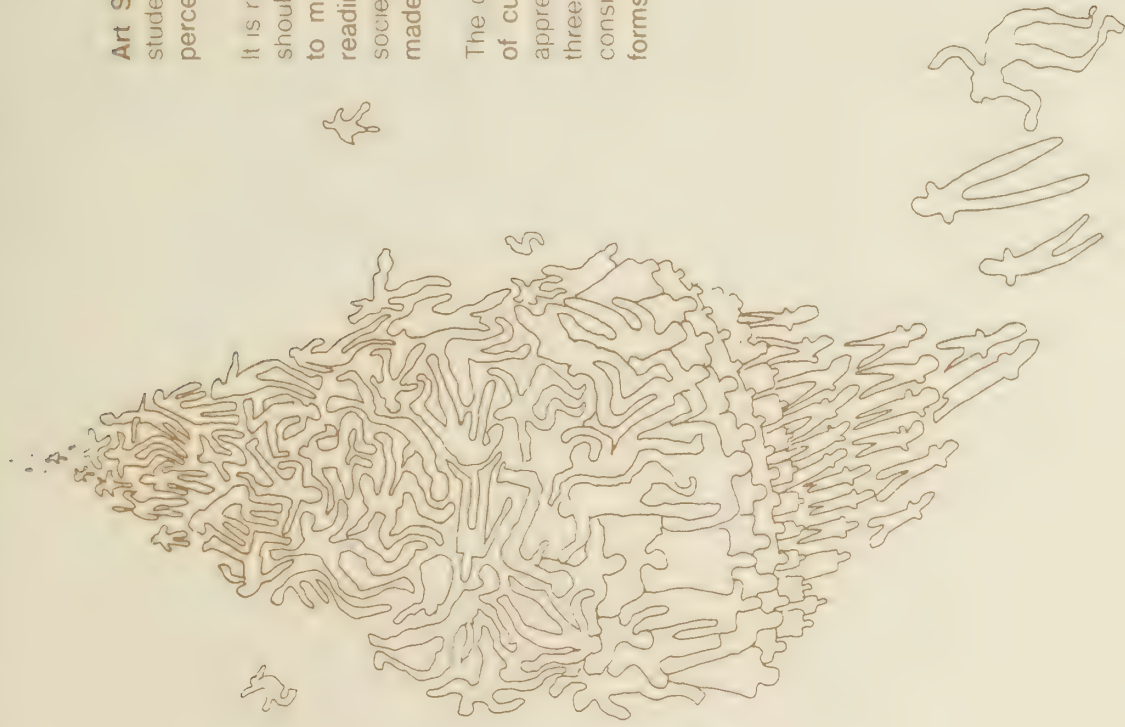
Art education deals with **making and defending qualitative judgments about art works**. Becoming a perceptive critic attunes the individual to the unique contribution of the artist. By adopting the stance of critic, methods of qualitative differentiation can be developed. The art student gains a sense that not all art is the same, and is able to articulate reasons for preferring one work over another.

Art Studies Rationale

Art Studies is a sequence of experiences intended to provide an opportunity for all students to gain knowledge in the discipline of art, with an emphasis on the student as perceptive critic, consumer and historian.

It is recognized that all students at the high school level do not wish to make art, but all should have an opportunity to become knowledgeable about art. Not everyone needs to make art, as not everyone needs to write novels or poems, yet as they enjoy reading, so they can enjoy art. As a need can be seen for informed members of society to be able to comprehend and appreciate written information, so a case can be made for a need to understand images.

The courses in the **Art Studies** program will enable students to achieve a greater level of cultural understanding of the creation of art by developing critical skills, and an appreciation of the role of art and artists in historical and contemporary society. The three consecutive levels of **Art Studies** are designed to take students from consideration of their own experiences with art, through an historical analysis of art forms, to a more global investigation of art in contemporary culture.



General Goals - Art Studies 11-21-31

Function	Creation	Appreciation
1. The student will understand that art serves various symbolic, descriptive and decorative purposes in society.	1. The student will understand the role of the artist in the creation of artifacts.	1. The student will develop a personal approach to the appreciation of artifacts.
2. The student will understand that the role, form and value of art differs through time and across cultures.	2. The student will understand the role of culture in the creation of artifacts.	2. The student will analyze the affective power of artifacts over time and across cultures.
3. The student will understand that art reflects and affects cultural character.	3. The student will investigate the concept of style as it affects the creation of artifacts.	3. The student will analyze personal responses to visual imagery.
	4. The student will become aware of how artists work with the components of artifacts: media, techniques and visual elements.	

Focus

Function	Creation	Appreciation
What are the ways visual imagery is used to express, shape and reflect the values, beliefs and conflicts in society?	How are the achievements of artists in the past and present identified, including the particular ways they engage in expressive activity?	How can the student be given opportunities to perceive and respond to visual qualities in works of art?

OBJECTIVES - SCOPE AND SEQUENCE

FUNCTION OF ART

WHAT ARE THE WAYS VISUAL IMAGERY IS USED TO EXPRESS, SHAPE AND REFLECT THE VALUES, BELIEFS AND CONFLICTS IN SOCIETY?

ART 11: THE POWER OF THE ARTIFACT

ART 21: TIME EVOLUTION OF THE POWER OF ART

ART 31: THE CONTEMPORARY ARTIFACT

FUNCTION: PURPOSE OF ARTIFACTS

FUNCTION: THE CHANGING ROLE OF ART IN SOCIETY

FUNCTION: THE IMPACT OF WORLD CULTURE ON THE PURPOSE OF ART

STUDENTS WILL

STUDENTS WILL

STUDENTS WILL

C/A - consider artifacts which convey different themes, meanings, beliefs and values of people in various times and cultures.

C/A - observe the changes in symbols and their meaning in art over time

C/A - consider sources of changing purpose and imagery in the art of our time

C/A - become aware of the use of artifacts for describing and recording phenomena

C/A - consider the changing values placed on different art forms over time

C/A - consider the subjective and expressive currents in the art of our time

C/A - identify changes over time in the ways people use art

C/A - consider the rational-formalist currents in the art of our time

C/A - become aware of the function of artifacts for the visual enhancement of people and their environment

C/A - consider the emerging value of historic artifacts

C/A - consider the impact of technology on the purpose of art

C - Cognitive

A - Affective

P* - Psychomotor

Note: The psychomotor domain is incorporated in some activities, but not directly addressed in the course objectives.

CREATION OF ART

HOW ARE THE ACHIEVEMENTS OF ARTISTS IN THE PAST AND PRESENT IDENTIFIED INCLUDING THE PARTICULAR WAYS THEY ENGAGE IN EXPRESSIVE ACTIVITY?

ART 11: THE POWER OF THE ARTIFACT

ART 21: TIME EVOLUTION OF THE POWER OF ART

ART 31: THE CONTEMPORARY ARTIST

CREATION OF ARTIFACTS

CREATION: THE CHANGING PROFESSION OF THE ARTIST

CREATION: THE IMPACT OF TECHNOLOGY ON THE CREATION OF ART

STUDENTS WILL

STUDENTS WILL

STUDENTS WILL

C/A - consider the nature of artists' styles and their effect on the character of artifacts

C/A - investigate the role and influence of artists on their societies in different eras

C/A - observe the impact of technology on the creation of artifacts

C/A - consider the characteristic styles attributed to various cultures and historic periods as they affect the way that the culture or period is identified

C/A - consider the development of patronage as a factor in the role of the artist

C/A - consider the impact of technology on the style and role of the artist

C/A - learn how artists work with media, and acquire the ability to distinguish materials and processes used in various kinds of artifacts

C/A - examine and compare a series of works developed over a period of time by a particular artist

C/A - observe how artists achieve different effects using the elements and principles of composition

C - Cognitive

A - Affective

P* - Psychomotor

APPRECIATION OF ART

HOW CAN THE STUDENT BE GIVEN OPPORTUNITIES TO PERCEIVE AND RESPOND TO VISUAL QUALITIES IN WORKS OF ART?

ART 11: THE POWER OF THE ARTIFACT

ART 21: TIME EVOLUTION OF THE POWER OF ART

ART 31: THE CONTEMPORARY ARTIFACT

APPRECIATION: ANALYZING THE POWER OF ARTIFACTS

APPRECIATION: THE CHANGING FORM OF ART IN SOCIETY

APPRECIATION: MODERN ART AND SOCIETY

STUDENTS WILL

C/A - be able to describe and characterize visual features of artifacts, such as subjects, media and design

C/A - be able to analyze relationships among the visual features of artifacts (e.g., subject, medium and design), and to derive meaning from this analysis

C/A - consider how past experience influences personal reactions to a work of art

C/A - analyze what makes an artifact powerful over time and across cultures

C/A - become aware of the range and variety of forms of artistic expression

C - Cognitive

A - Affective

P* - Psychomotor

STUDENTS WILL

C/A - compare art styles in different historical periods

C/A - compare aesthetic standards as they have changed over time

C/A - investigate changes in subject matter and sources of imagery over time

STUDENTS WILL

C/A - examine how contemporary society acquires, appreciates and preserves artifacts

C/A - analyze various aspects of the modern artistic community

C/A - investigate the possibility of a characteristic Canadian style

ART 11: THE POWER OF THE ARTIFACT

THIS COURSE SURVEYS THE ROLE OF THE ARTIFACT IN EVERYDAY LIFE. STUDENTS WILL CONSIDER PREDOMINANT THEMES CONVEYED BY ART FORMS. THEY WILL ALSO CONSIDER THE ROLE OF THE ARTIST AND THE ARTIST'S USE OF MATERIAL AND PROCESSES, METHODS OF CRITICAL ANALYSIS, AND UNDERSTANDING OF PEOPLE'S VARIED APPROACHES TO APPRECIATING ART WORKS. THIS COURSE EMPHASIZES THE STUDENT'S IMMEDIATE CULTURE AND ENVIRONMENT. IT IS DESIGNED TO MEET THE NEEDS OF ALL STUDENTS WHO HAVE AN INTEREST IN LEARNING ABOUT ART, AND COMPLEMENTS THE ENCOUNTERS, GOALS AND OBJECTIVES OF ART 10-20-30.

OBJECTIVES AND CONCEPTS

I. FUNCTION: PURPOSE OF ARTIFACTS

1. STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES:
 - A. Themes of life and death are treated through artifacts such as tomb paintings, fertility gods, masks and totems and guardian figures.
 - B. Themes of dreams and fantasies are treated through artifacts such as paintings, advertising art, science fiction and surrealism.
 - C. Beliefs and deities are treated through artifacts such as monuments, icons and religious architecture.
 - D. The themes of authority and power are treated through artifacts such as crowns, uniforms, flags, emblems and public architecture.
 - E. Social position is identified through artifacts that symbolize office, profession, status, rank, degrees or honours, sexuality and heroism.
 - F. Artifacts serve personal functions when they give adornment, indicate mourning, rites of passage or celebration, give protection, suggest **ferocity** or personal power.
 - G. Art serves play and recreation functions, as in the design of objects used in games, such as chessmen, cards, dolls, puppets and toys.
2. STUDENTS WILL BECOME AWARE OF THE USE OF ARTIFACTS FOR DESCRIBING AND RECORDING PHENOMENA.
 - A. Artifacts can describe and record events.
 - B. Artifacts can describe and record places.
 - C. Artifacts can describe and record people.
 - D. Artifacts can describe and record nature.

- E. Artifacts can describe and record traditions.
- F. Artifacts can describe and record ideas.

3. STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS FOR THE VISUAL ENHANCEMENT OF PEOPLE AND THEIR ENVIRONMENT:

- A. Artifacts have the power to enhance ourselves.
- B. Artifacts have the power to enhance our communities.
- C. Artifacts have the power to enhance our homes and environments.

II. CREATION OF ARTIFACTS

1. STUDENTS WILL CONSIDER THE NATURE OF ARTISTS' STYLES AND THEIR EFFECT ON THE CHARACTER OF ARTIFACTS:

- A. The individual nature of style is used to identify the works of individual artists. Features of an artist's works make them recognizable as the products of that artist only.
- B. An artist's work changes in nature over his or her lifetime.

2. STUDENTS WILL CONSIDER THE CHARACTERISTIC STYLES ATTRIBUTED TO VARIOUS CULTURES AND HISTORIC PERIODS AS THEY AFFECT THE WAY THAT THE CULTURE OR PERIOD IS IDENTIFIED:

- A. Periods of art history can be identified by characteristic design features and styles.
- B. Comparisons between artifacts of two different cultures reveal distinguishing characteristics of style.

3. STUDENTS WILL LEARN HOW ARTISTS WORK WITH MEDIA, AND ACQUIRE THE ABILITY TO DISTINGUISH MATERIALS AND PROCESSES USED IN VARIOUS KINDS OF ARTIFACTS:

- A. Artifacts contain evidence of techniques that comprise the skills of the artist.
- B. Colour is a powerful artistic tool that affects both artist and viewer.

4. STUDENTS WILL OBSERVE HOW ARTISTS ACHIEVE DIFFERENT EFFECTS USING THE ELEMENTS AND PRINCIPLES OF COMPOSITION:

- A. The artist orders elements of design in developing a composition.
- B. The components of formal composition include principles and conventions of design.

III. APPRECIATION: ANALYZING THE POWER OF ARTIFACTS

1. STUDENTS WILL BE ABLE TO DESCRIBE AND CHARACTERIZE VISUAL FEATURES OF ARTIFACTS SUCH AS SUBJECTS, MEDIA AND DESIGN:
 - A. Recognizing and describing the kind and the media of artifacts is part of understanding both historic and contemporary artifacts.
 - B. Recognizing and describing the subject matter and design components of artifacts is part of understanding both historic and contemporary artifacts.
2. STUDENTS WILL BE ABLE TO ANALYZE RELATIONSHIPS AMONG THE VISUAL FEATURES OF ARTIFACTS (e.g., SUBJECT, MEDIUM AND DESIGN), AND TO DERIVE MEANING FROM THIS ANALYSIS.
 - A. Making inferences about the meaning of art works is part of the process of understanding both historic and contemporary artifacts.
 - B. Developing the ability to classify works of art according to an analysis of style characteristics is part of the process of understanding both historic and contemporary artifacts.
3. STUDENTS WILL CONSIDER HOW PAST EXPERIENCE INFLUENCES PERSONAL REACTIONS TO A WORK OF ART.
 - A. A wide variation in preference for art forms or features of art can be found among individuals.
 - B. Meaning in art work is perceived differently by people with different attitudes toward the subject matter.
4. STUDENTS WILL ANALYZE WHAT MAKES AN ARTIFACT POWERFUL OVER TIME AND ACROSS CULTURES.
 - A. The power or meaning of an artifact can be located in the artifact, its culture, its creator or its beholder.
 - B. Different symbols and objects from different societies often have similar meanings.
5. STUDENTS WILL BECOME AWARE OF THE RANGE AND VARIETY OF FORMS OF ARTISTIC EXPRESSION.
 - A. Studying the styles and purposes of the range of contemporary artifacts is part of the process of becoming a knowledgeable viewer.

ART 21: TIME EVOLUTION OF THE POWER OF ART

THIS COURSE SURVEYS THE HISTORY OF ART IN WESTERN CULTURE. IT EXAMINES CHANGES IN THE FUNCTION OF ART, IN THE ROLE AND INFLUENCE OF ARTISTS, AND IN CULTURE, ALL OF WHICH EFFECT CHANGES IN ARTIFACTS OVER TIME. IT EMPHASIZES THE CHANGING VIEW OF ART THROUGHOUT HISTORY.

OBJECTIVES AND CONCEPTS

I. FUNCTION: THE CHANGING ROLE OF ART IN SOCIETY

1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME:

- A. Art forms express changing interpretations of life-giving forces.
- B. Art reflects a society's view of death.
- C. A society's gods find expression in art forms.
- D. Changing art forms can glorify authority and personify power.

2. STUDENTS WILL CONSIDER THE CHANGING VALUES PLACED ON DIFFERENT ART FORMS OVER TIME:

- A. The importance of sculpture changes as the power of the state increases.
- B. Changes in painting reflect a society's values.
- C. A society's values become visible in architecture.
- D. Advances in technology increase the value of multiple images such as prints and photographs.

3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART:

- A. Art has been used to educate.
- B. Art has been used to persuade.
- C. Art has been used to record events.
- D. Art has been used to enhance.

4. STUDENTS WILL CONSIDER THE EMERGING VALUE OF HISTORIC ARTIFACTS:

- A. The rarity and age of artifacts tend to increase their value in our culture.
- B. Museums help to bestow value on artifacts.

II. CREATION: THE CHANGING PROFESSION OF THE ARTIST

STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS

- A. The social status of the artist has differed in different historical periods.
- B. The concept of artistic individuality is specific to modern society.

STUDENTS WILL CONSIDER THE DEVELOPMENT OF PATRONAGE AS A FACTOR IN THE ROLE OF THE ARTIST

- A. Patronage practices of commissioning and paying artists to create works have affected the production and quality of works of art through time.

STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST:

- A. An artist's style is identified by unique traits in that individual's work.
- B. Artists' ways of working change throughout their lifetimes.
- C. Artists are often influenced by the work of artists of the past as well as by their contemporaries.
- D. Artists are often influenced by changing social conditions, political events, and events in their personal lives, and these influences can be detected in changes in their work.

III. APPRECIATION: THE CHANGING FORM OF ART IN SOCIETY

1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS:

- A. Much of the art of the ancient world emphasizes power.
- B. Western art helped to shape Christendom during the middle ages.
- C. During the Renaissance, art reflected a new humanism and individualism.

2. STUDENTS WILL COMPARE AESTHETIC STANDARDS AS THEY HAVE CHANGED OVER TIME:

- A. Baroque art emphasized the dramatic.
- B. Much of the art of the romantic period idealized nature.
- C. The arts of the twentieth century tend to glorify change.

3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME.

- A. Texts, traditions and religious beliefs provide subject matter for art.
- B. A nation's heroes and their heroic deeds are sources for changing imagery.
- C. Trade and commerce, technology and industry create changes in subject matter.

ART 31: THE CONTEMPORARY ARTIFACT

THIS COURSE EXAMINES THE IMPACT OF INTERNATIONAL INFLUENCES AND MODERN TECHNOLOGY ON MODERN ART AND, IN TURN, MODERN ART'S IMPACT ON SOCIETY. IT EMPHASIZES THE CONTEMPORARY POINT OF VIEW OF SOCIETY.

OBJECTIVES AND CONCEPTS

- I. FUNCTION: THE IMPACT OF WORLD CULTURE ON THE PURPOSE OF ART
 1. STUDENTS WILL CONSIDER SOURCES OF CHANGING PURPOSE AND IMAGERY IN THE ART OF OUR TIME:
 - A. Interest in non-Western cultures has provided new sources of imagery for twentieth century art.
 - B. Modern attention to the inner self has provided new sources of imagery and purpose for art.
 - C. Mass communication has affected the purpose of art in our time.
 - D. The modern city is a new source of imagery for twentieth century art.
 - E. The Canadian landscape has been an important source of imagery for Canadian artists of the twentieth century.
 2. STUDENTS WILL CONSIDER THE SUBJECTIVE AND EXPRESSIVE CURRENTS IN THE ART OF OUR TIME:
 - A. Artists challenge reason and reality with fantastic and enigmatic images.
 - B. Artists strive to convey intuitive and spiritual elements in expressionist works.
 3. STUDENTS WILL CONSIDER THE RATIONAL-FORMALIST CURRENTS IN THE ART OF OUR TIME:
 - A. Artists have explored the properties of light and colour in abstract minimalist works.
 - B. Machine-like precision, mechanization, speed and power have been the subjects of some modern works.
 - C. Pop art and super-realism represent the artist's attempt to extend the traditional concepts of painting and sculpture.
 4. STUDENTS WILL CONSIDER THE IMPACT OF TECHNOLOGY ON THE PURPOSE OF ART:
 - A. Science and technology have provided new symbols and reasons for making art.

II. CREATION: THE IMPACT OF TECHNOLOGY ON THE CREATION OF ART

1. STUDENTS WILL OBSERVE THE IMPACT OF TECHNOLOGY ON THE CREATION OF ARTIFACTS:
 - A. Skilled use of precision tools and machines affects the design of art works.
 - B. Availability of new media influences the ways in which artists work.
 - C. New processes encourage innovative image-making.
2. STUDENTS WILL CONSIDER THE IMPACT OF TECHNOLOGY ON THE STYLE AND ROLE OF THE ARTIST:
 - A. Changing communications media have enlarged the role of the artist.
1. STUDENTS WILL EXAMINE HOW CONTEMPORARY SOCIETY ACQUIRES, APPRECIATES AND PRESERVES ARTIFACTS:
 - A. Modern society values the preservation and display of art works for public appreciation.
 - B. Individuals collect art for a variety of reasons and in a variety of ways.
 - C. Modern commerce has had a substantial effect on the ownership and valuation of artifacts in contemporary society.

III. APPRECIATION: MODERN ART AND SOCIETY

2. STUDENTS WILL ANALYZE VARIOUS ASPECTS OF THE MODERN ARTISTIC COMMUNITY:
 - A. The modern artist's relationship with society is conditioned by many mediating institutions and agencies.
3. STUDENTS WILL INVESTIGATE THE POSSIBILITY OF A CHARACTERISTIC CANADIAN STYLE:
 - A. The question of a characteristic Canadian style is a frequent theme in Canadian art, literature and criticism.



LEARNING RESOURCES

Learning resources identified by Alberta Education to support curricula fall into three categories: BASIC, RECOMMENDED and SUPPLEMENTARY.

In terms of provincial policy, learning resources are those print, nonprint and electronic software materials used by teachers or students to facilitate teaching and learning.

BASIC learning resources are those learning resources approved by Alberta Education as the most appropriate for meeting the majority of the goals and objectives of courses, or substantial components of courses outlined in the provincial programs of studies.

AND

Those productivity software programs (e.g., word processors, spread sheets, data bases, integrated programs) approved by Alberta Education that can be used to achieve important objectives across two or more grade levels, subject areas, or programs.

RECOMMENDED learning resources are those learning resources approved by Alberta Education because they complement basic learning resources by making an important contribution to the attainment of one or more of the major goals of courses outlined in the provincial programs of studies.

SUPPLEMENTARY learning resources are those learning resources approved by Alberta Education because they support courses outlined in the provincial programs of studies by enriching or reinforcing the learning experience.

In this curriculum guide, resources to support the concepts and objectives have been listed on each page in the column adjacent to the **Focus** and **Study Approaches Statements**.

BASIC student resources are identified with a **B**, BASIC TEACHER resources with **BT** and RECOMMENDED resources with an **R**. Because of the nature of this program, many other resources have been suggested by practicing art teachers.

Only resources identified by **B**, **BT** or **R**, have been reviewed by Alberta Education for instructional design, tolerance and understanding or content which may be deemed sensitive in some communities. Since other titles have not been evaluated by Alberta Education, their listing is not to be construed as an explicit or implicit departmental approval for use. These other titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

The BASIC and RECOMMENDED titles identified in this guide may be ordered from the Learning Resources Distributing Centre, 12360 142 Street, Edmonton, Alberta, T5L 4X9, ph. 427-2767.

An exception is the videotape series: *Visions: Artists and the Creative Process*. Order *Visions* from the ACCESS Network, Media Resource Centre, 295 Midpark Way, S.E., Calgary, Alberta, T2X 2A8, ph. 256-1100.

ART 11

Basic Student Resource

Richardson, J. Art: *The Way It Is*. 2nd Ed. Englewood Cliffs, N.J.: Prentice-Hall Canada Inc., 1979.

Basic Teacher Resources

Elsen, A. *Purposes of Art*. 4th Ed. Toronto: Holt, Rinehart and Winston, 1981.

Sightlines: A Visual Encyclopedia for the Arts, Sciences and Humanities. Edmonton: Alberta Education, 1987 (laserdisc).

ART 21

Basic Student Resources

Janson, H.W. *History of Art for Young People*. 2nd Ed. New York: Harry N. Abrams, Inc., 1982. Distributed by Prentice-Hall Canada Inc.

Art 21 Slide Set. Edmonton: Alberta Education, 1986.

Basic Teacher Resources

Cunningham, L., and J. Reich. *Culture and Values*. Volumes I and II. Toronto: Holt, Rinehart and Winston, 1982.

Sightlines: A Visual Encyclopedia for the Arts, Sciences and Humanities. Edmonton: Alberta Education, 1987 (laserdisc).

ART 31

Basic Student Resources

MacGregor, R. N. et al. *Canadian Art: Building a Heritage*. Scarborough, Ontario: Prentice-Hall Canada Inc., 1987.

Art 31 Slide Set. Edmonton: Alberta Education, 1986.

Basic Teacher Resource

Sightlines: A Visual Encyclopedia for the Arts, Sciences and Humanities. Edmonton: Alberta Education, 1987 (laserdisc).

Recommended Student Resources

Visions: Artists and the Creative Process. Toronto: TV Ontario, 1980.

This is a 13-part video series. The introductory tape is 52 minutes long and the remaining 12 programs are 30 minutes each. The ACCESS Network order numbers are VC 607501 to VC 607513.

Programs One and Two each contain a visual image that may require teachers to be sensitive to community and individual perceptions of appropriateness. The images at issue are Bobak's "Man Consoling Himself" (Program One) and Gerald Roach's "Christ" (Program Two).

Recommended Teacher Resource

Visions: Artists and the Creative Process: Post Secondary Guide. Toronto: TV Ontario, 1980.



ART STUDIES
ART 11

ART 11

Section I

FUNCTION OF ART

OBJECTIVE

1. STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES

CONCEPTS

- A. Themes of life and death are treated through artifacts such as tomb paintings, fertility gods, masks and totems, and guardian figures
- B. Themes of dreams and fantasies are treated through artifacts such as paintings, advertising art, science fiction and surrealism
- C. Beliefs and deities are treated through artifacts such as monuments and icons, and religious architecture
- D. The themes of authority and power are treated through artifacts such as crowns, uniforms, flags, emblems and public architecture
- E. Social position is identified through artifacts that symbolize office, profession, status, rank, degrees or honours, sexuality and heroism
- F. Artifacts serve personal functions when they give adornment, indicate mourning, rites of passage or celebration, give protection, suggest **ferocity** or personal power
- G. Art serves play and recreation functions, as in the design of objects used in games, such as chessmen, cards, dolls, puppets and toys.

EVALUATION CRITERIA

- A-G. Students will be able to recognize a range of cultural expressions in the works of art they encounter. They will be able to identify more expressive functions of art works and artifacts. They will be able to perceive more artistic features in artifacts of their own environment.

- B** Sightlines laserdisc contains visuals which will be useful in illuminating concepts in this section.

- B** - denotes BASIC resource
BT - denotes BASIC TEACHER resource
R - denotes RECOMMENDED resource

ART 11

DIVISION: FUNCTION

GOAL TITLE: PURPOSE OF ARTIFACTS

OBJECTIVE 1

STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES

CONCEPT

A. Themes of life and death are treated through artifacts such as tomb paintings, fertility gods, masks and totems, and guardian figures

FOCUS

- Egyptian art: tomb paintings, funerary objects, sarcophagi
- Reliquary and guardian figures
- West Coast Indians: masks and totems
- Prehistoric fertility figures
- Goya - depictions of death and war
- Modern treatments in painting and sculpture
- Contemporary science fiction images that symbolize life and death
- Japanese symbols in painting.

STUDY APPROACHES

- Observe examples in slide and picture format
 - Discuss symbols of life (growth, light, fertility, the life cycle)
 - Discuss symbols of death (threatening imagery, concepts of afterlife)
- Note exaggeration of aspects of imagery and artifacts that directly pertain to the phenomena of life and death (colouration, stylization of form, expression on facial forms, exaggeration of reproductive body parts on fertility symbols)*
- Collect examples of symbols of life and death as depicted in contemporary ways in the newspapers and magazines. Develop a new symbol or make a visual statement about the way our society depicts these ideas.

RESOURCES

• Books

BT Eisen, A., Purposes of Art, Ch. 2

Feldman, E., Varieties of Visual Experience, Ch. 1

Cunningham, L., and J. Reich, Culture and Values, Vols. I and II

Bevlin, M., Design Through Discovery, Ch. 11

• Visuals

In addition to FOCUS:

African fertility figures

Venus of Willendorf

Early Indian temple figures

The Treasures of Tutankhamen

• Films

McIntyre Educational Media, Medici Series

EVALUATION APPROACHES

Assessment of student progress should be based on

1. recognition of the above Focus themes (tests)
2. participation in class discussions
3. completion of projects which display a knowledge of the concept.

OBJECTIVE

1. STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES

CONCEPT

- B. Themes of dreams and fantasies are treated through artifacts such as paintings, advertising art, science fiction and surrealism

FOCUS

- Paintings: Symbolists - Redon, Moreau, Dali, Chagall, Miró, Magritte
- Sculpture: Oldenburg
- Posters: Beardsley; much attention to movie posters of the 1940's, 1950's; psychedelic posters
- Advertising art: scenes of fantasy used to suggest the value of products - record jackets
- Film animation: future/science fiction - "special effects"; holography; computer graphics
- Book illustration: fantasy as "imagined worlds". Myths, fairytales, science fiction
- The invention of forms that have never been seen before.

STUDY APPROACHES

- Observe examples in slide and picture format
- Collect examples from various media
- Discuss the various kinds of fantasies portrayed (myths, illusions, dreams and hallucinations, horrors, shocking juxtapositions of forms) and their effects
- Have students write literary descriptions of one of the paintings of the Surrealist artists listed above
- Consider the idea of "common things in uncommon situations" - the artist's ability to imagine novel combinations of objects and images

cont...

RESOURCES

- **Books**

BT Elsen, A., Purposes of Art, Ch. 20Feldman, E., Varieties of Visual Experience, Ch. 7

- **Visuals**

See Focus for examples

Popular magazines, particularly the advertisements

- **Films**

NFB Films - e.g., Porter's Magic Dreams; Eskimo Legends; Mindscape**EVALUATION APPROACHES**

Assessment of student progress should be based on:

1. recognition of the above themes through discussion
2. written work and research projects
3. participation in class discussion
4. performance in class quizzes
5. original ideas and application of the themes for everyday life in design projects.

ART 11

DIVISION: FUNCTION

GOAL TITLE: PURPOSE OF ARTIFACTS

OBJECTIVE

1. STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES

CONCEPT

- B. Themes of dreams and fantasies are treated through artifacts such as paintings, advertising art, science fiction and surrealism

STUDY APPROACHES (cont'd)

- Create photographic essays of juxtaposed images
- Write descriptions of plans for soft sculpture
 - one suitable for school
- Design an art museum of the future
- Prepare a presentation on book illustration (school library)
- Keep an illustrated **dream journal**.

OBJECTIVE	CONCEPT	
1. STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES	C. Beliefs and deities are treated through artifacts such as monuments and icons, and religious architecture	
		FOCUS - Churches and Temples: Egyptian, Byzantine, Greek, Roman, Romanesque, Gothic; architecture and decoration - carvings, windows, mosaics, frescoes; Hindu and Buddhist temple architecture and decoration - Monuments: stupas, pyramids, colossal sculptures, obelisks, Stonehenge - Icons: altarpieces, statues of gods and goddesses, ancestral figures (African), statues of saints, crucifixes. STUDY APPROACHES - Observe examples in slide and picture format - Architecture: illustrated dictionary of architectural terms - approximately 25 items - Research project: an altarpiece - Research changing images of the crucifixion - Comparative analysis of two religious monuments from different cultures for symbolism, view of deity and man, etc. - Imaginary journal of an architect (one period, one monument; e.g., Imhotep) - Group project: presentation on icons then and now (select one of each) - Comparison of myth and visual symbol - Dramatization of "dedication of a monument" (group research).
		RESOURCES Books BT Elsen, A., <u>Purposes of Art</u>, Ch. 3,4,5,6,7 Bevin, M., <u>Design Through Discovery</u>, Ch. 11 Cunningham, L., and J. Reich, <u>Culture and Values</u>, Vols. I and II Faulkner, R., and E. Ziegfeld, <u>Art Today</u>, Ch. 3 Novels set in ancient times Visuals See Focus slides See school library for myths and legends Films NFB Film - "A is for Architecture" MacIntyre Educational Media - Architecture Series EVALUATION APPROACHES Assessment of student progress should be based on: - checklists - observation of class discussion - willingness to participate in group and individual projects - willingness to offer own ideas, experiences.

ART 11

DIVISION: FUNCTION

GOAL TITLE: PURPOSE OF ARTIFACTS

OBJECTIVE 1. STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES

CONCEPT

- D. The themes of authority and power are treated through artifacts such as crowns, uniforms, flags, emblems and public architecture

FOCUS

- Crowns and uniforms: crowns of state, religious crowns, armor, medals, costumes that designate rank, uniforms that designate seniority membership in special groups (teams, military, airlines, clubs)
- Flags and emblems: flags and symbols of political entities, countries and states, coats of arms, insignia of office, corporate identities and trademarks
- Public architecture: civic centres, government buildings, universities and schools, public squares, military buildings.

STUDY APPROACHES

- Observe examples in slide and picture format
- Research function of uniforms and changing designs through the ages (armour, livery, military regalia). Select two periods for comparison
- Develop a presentation of team uniforms and their significance
- Design a class/personal badge or flag. Write documentation of the significance of symbols in the emblem
- Create photo essay (cut and paste/use slides) of power symbols
- Research family name and design suitable crest or emblem, or coat-of-arms.

RESOURCES

• Books

BT Elsen, A., Purposes of Art, Ch. 12,13
Faulkner, R., and E. Ziegfeld, Art Today, Ch. 2,4,5
Bevlin, M., Design Through Discovery, Ch. 11

• Visuals

Slides of aristocratic portraits of courtiers and kings
Actual examples of flags and emblems
See Focus for kinds of photographs
Consult a "History of Costume"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. growth of recognition of the variety of ways art affects cultures, especially our own.

See *previous concepts for approaches and criteria.*

OBJECTIVE

1. STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES

CONCEPT

- E. Social position is identified through artifacts that symbolize office, profession, status, rank, degrees or honours, sexuality and heroism

FOCUS

- Clothing: robes, costumes; styles of clothing that differentiate the sexes; clothing worn to indicate profession, such as nurses' uniforms, athletes' uniforms
- Trophies, medals, decorations, pins and insignia that designate membership in special groups
- "Status" Symbols: objects and insignia that suggest wealth, prestige or exclusive knowledge within groups or cultures.

STUDY APPROACHES

Design function: consider the design aspects that make selected artifacts significant as symbols of social position (colour, material, ornamentation)

Communication function: consider the purposes that are served by wearing special clothing or carrying identifying artifacts that differentiate and symbolize status or purpose (exclusiveness, expediency, functional efficiency, power, tradition)

- Present a series of photographs (from magazines) of people in various professional costumes. Discuss the messages conveyed by their clothing
- Design an award for excellence in art studies. Establish the criteria for granting it
- Research insignia for special groups - make a visual presentation of their significance
- Discussion or essay topic: Is there a "reverse status" culture?

RESOURCES• **Books**

Bevlin, M., Design Through Discovery, Ch. 11

• **Visuals**

History of Costume

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. tests
2. essays
3. design projects

These are designed to allow students to display growth in knowledge about the functions of art and artifacts. See previous concepts.

ART 11

DIVISION: FUNCTION

GOAL TITLE: PURPOSE OF ARTIFACTS

OBJECTIVE

1. STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES

CONCEPT

- F. Artifacts serve personal functions when they give adornment, indicate mourning, rites of passage or celebration, give protection, suggest **ferocity** or personal power

FOCUS

- Adornment: various concepts of style and enhancement through the ages - cosmetics and jewelry
- Mourning, rites of passage or celebration: graduation, coming of age ceremonies, funeral and wedding attire
- Protection: armor, protective gear such as scuba diving equipment, football and hockey attire, ski clothing
- **Ferocity** and personal power: masks, objects worn to suggest aggression/power, such as studded clothing, spurs, weapons.

STUDY APPROACHES

- Observe examples in slide and picture format
- Develop a pictorial portfolio to illustrate any one of the above. Comment on significance of colour and design. Point out influence of function
- Dress-up day. Select a theme/function from above. Students dress to illustrate
- Pictorial essay on changing styles in symbolic clothing; i.e., sports equipment
- Significance of masks and totems to Indian culture. Invite an expert to speak on Native costumes, symbols.

RESOURCES

- **Visuals**
Magazines
Sports equipment catalogues, brochures
History of costume

EVALUATION APPROACHES

See *previous concepts*.

OBJECTIVE 1. STUDENTS WILL CONSIDER ARTIFACTS WHICH CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS AND VALUES OF PEOPLE IN VARIOUS TIMES AND CULTURES

CONCEPT

G. Art serves play and recreation functions, as in the design of objects used in games, such as chessmen, cards, dolls, puppets and toys

FOCUS

- Toys: examples of historic and contemporary toys; toys from different cultures
- Dolls and puppets: historic dolls and traditional puppets; modern dolls and modern puppet "technology"; e.g., the Muppets
- Amusement and recreation places: gardens, parks, amusement parks, sports centres
- Adult games: design variations in traditional games such as chess; symbols and design formats of modern board games; video games.

STUDY APPROACHES

- Observe: toy and game display; pictures of antique toys
- Discuss: purposes of design in toys and games; symbols and styles; "sophistication" of adult games that are similar to children's games; elaboration and variation in traditional toys and games; comparison of toys from different cultures; association with learning cultural mores; places for amusement, recreation
- Analyze design and function of playgrounds, parks, amusement parks, sports centres (stadia, resorts); design features of games students bring in; design features of toy displays.

RESOURCES

- **Visuals**
Photographs and examples
- **Films**
NFB films - "Matrioska", "Thingumajigs"

EVALUATION APPROACHES

See previous *Function Concepts, A to D.*

OBJECTIVE 2. STUDENTS WILL BECOME AWARE OF THE USE OF ARTIFACTS FOR DESCRIBING AND RECORDING PHENOMENA

CONCEPTS

- A. Artifacts can describe and record events
- B. Artifacts can describe and record places
- C. Artifacts can describe and record people
- D. Artifacts can describe and record nature
- E. Artifacts can describe and record traditions
- F. Artifacts can describe and record ideas.

EVALUATION CRITERIA

- A-F. Students will be able to recognize a range of phenomena as described and recorded in the art works they encounter. More types of artifacts will be identified as having descriptive artistic qualities.

OBJECTIVE	CONCEPT	
2. STUDENTS WILL BECOME AWARE OF THE USE OF ARTIFACTS FOR DESCRIBING AND RECORDING PHENOMENA	A. Artifacts can describe and record events	
		FOCUS • Photographs: war photography, photo journalism (Life Magazine) • Genre paintings: Bruegel • Murals: "Guernica", Leonardo da Vinci's "Battle of Anghiari", 18th and 19th century romantic paintings (Gericault, David), Goya, Fragonard. STUDY APPROACHES • Observe examples in slide and picture format • Select a theme and create a photomontage mural that describes or records • Illustrate a journal of some historic event - ancient, imagined, modern or real • Display memorabilia recording an event; i.e., Olympic Games. RESOURCES • Books Dover Publications - Goya, <u>Disasters of War</u> • Visuals See <i>Focus</i> for examples News magazines Life Magazine EVALUATION APPROACHES Assessment of student progress should be based on: 1. the student's ability to recognize and differentiate various themes in art works encountered <i>Assignments and quizzes should contain problems and questions that allow the student to display such abilities.</i>

ART 11

DIVISION: FUNCTION

GOAL TITLE: PURPOSE OF ARTIFACTS

OBJECTIVE 2. STUDENTS WILL BECOME AWARE OF THE USE OF ARTIFACTS FOR DESCRIBING AND RECORDING PHENOMENA

CONCEPT B. Artifacts can describe and record places

FOCUS

- Images that describe places in symbolic or descriptive ways: maps, architectural drawings, landscape paintings - Impressionists, Dutch School, Group of Seven, Poussin, Constable.

STUDY APPROACHES

- Observe examples in slide and picture format
- Make illustrated maps of local sites/neighborhood/school
- Create a photographic essay of a specific place: student's choice
- Collect photos of a place: prairie, sea, etc.

RESOURCES

- **Books**

BT Elsen, A., Purposes of Art, Ch. 15
Hobbs, J., Art in Context, Ch. 15

- **Visuals**

Examples from Focus

EVALUATION APPROACHES

See previous Function Concept B.

OBJECTIVE 2. STUDENTS WILL BECOME AWARE OF THE USE OF ARTIFACTS FOR DESCRIBING AND RECORDING PHENOMENA

CONCEPT C. Artifacts can describe and record people

FOCUS

- Portraits: portraits through the ages - Renaissance, 17th and 18th century aristocratic portraits, modern, Rembrandt
- Photographic portraits, Chuck Close: photorealism
- Statues: civic statues - Rome, Greece; Rodin
- Subjective and objective aspects of art works that describe people.

STUDY APPROACHES

- Observe examples in slide and picture format
- Explore how portraits reveal, change, conceal the character of the subject. Select a photo, drawing or painting - present with an analysis
- Develop group presentation: civic statues from a selected period, image and significance. How sculptural style conveys meaning
- Develop individual presentation: group portraits - style and significance (i.e., Rembrandt's group portraits).

RESOURCES

• Books

BT Eisen, A., Purposes of Art, Ch. 17
Hobbs, J., Art in Context, Ch. 16

• Visuals

Films on artists: Rembrandt, van Gogh

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. the student's ability to recognize and differentiate the subjective and objective qualities of art works that describe people.

Comments in class discussion and written work should convey this. See also previous concepts.

ART 11

DIVISION: FUNCTION

GOAL TITLE: PURPOSE OF ARTIFACTS

OBJECTIVE 2. STUDENTS WILL BECOME AWARE OF THE USE OF ARTIFACTS FOR DESCRIBING AND RECORDING PHENOMENA

CONCEPT D. Artifacts can describe and record nature

FOCUS

- Botanical drawings
- Landscapes: Chinese landscapes, Leonardo da Vinci's sketches, Poussin, Constable, Impressionists, Canadian artists
- Ancient murals: Egyptian, paleolithic cave murals
- Drawings, paintings of animals: Dürer, Audubon
- Anatomical drawings: Leonardo da Vinci, Michelangelo.

STUDY APPROACHES

- Observe examples in slide and picture format
- Discuss realism vs. idealism in recording nature (difference between seeing and interpreting) - a function of knowing structure, or science versus art, subjective vs. objective
- Select an artist for individual analysis: "Then and Now" - compare a contemporary Canadian Native artist with one from an earlier age.

RESOURCES

• Books

BT Eisen, A., Purposes of Art, Ch. 15
 Hobbs, J., Art in Context, Ch. 16
 MacGregor, R.M., et al., Canadian Art: Building a Heritage, Ch. 5.6

• Visuals

Examples as described in Focus

• Films

NFB Films on Canadian landscape artists - Carr, Group of Seven, Thompson, Lismer, Glen Loates, Robert Bateman

EVALUATION APPROACHES

Evaluation of student progress should be based on:

1. increased awareness of the range and variety of artifacts that have nature as a theme
2. participation in class discussion
3. recognition on tests of the range and variety of artifacts
4. thoroughness of assignments.

OBJECTIVE 2. STUDENTS WILL BECOME AWARE OF THE USE OF ARTIFACTS FOR DESCRIBING AND RECORDING PHENOMENA

CONCEPT E. Artifacts can describe and record traditions

FOCUS

- Religious artifacts: stained glass windows, altarpieces, icons, tomb sculptures, "Gates of Paradise", sacramental objects
- Paintings sculptures illustrating specific events
- Sculptures that reveal rituals and special events: totems, triumphal arches, East Indian carvings
- Stadia, concert halls, memorial monuments.

STUDY APPROACHES

- Observe examples in slide and picture format
- Write or create a photographic essay on some tradition and its visual record...power of myth/traditional event to evoke images
- Display images associated with a tradition; i.e., Olympics; Ukrainian Easter; Canada Day, etc.
- Debate the effect of an example of a monument as "propaganda".

RESOURCES

- Books

BT Elsen, A., Purposes of Art, Ch. 5, 6, 7
 MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 2, 6, 7

EVALUATION APPROACHES

Students who have grasped this concept should be able to cite examples of traditions symbolized by artifacts in their own communities.

Assessment of student progress should be based on:

1. ability to cite examples of traditions symbolized by artifacts in the student's own community.

See also previous concepts for assessment approaches.

ART 11

DIVISION: FUNCTION

GOAL TITLE: PURPOSE OF ARTIFACTS

OBJECTIVE 2. STUDENTS WILL BECOME AWARE OF THE USE OF ARTIFACTS FOR DESCRIBING AND RECORDING PHENOMENA

CONCEPT F. Artifacts can describe and record ideas

FOCUS

- Diagrams/models: notebooks of Leonardo da Vinci, model planes, ships, architectural models, charts
- Posters and advertising: convey information, catch attention, influence preference, persuade, remind
- Signs: "how to" diagrams and signs, directional symbols, dance and machine operation
- Cartoons: exaggeration, political cartoons
- Oldenberg: satire of consumer society
- Book and magazine covers
- Containers, packaging and display: identify contents; enhance or describe.

STUDY APPROACHES

- Observe examples in slide and picture format
- Look at posters and advertising - size, position, movement, colour, contrast, uniqueness, surprise. Consider lettering and illustration
- Look at signs: analyze symbolism, recognize factors of effective trademarks and logos
- Look at package design and display: effective message, protection of contents, distinctive design
- Analyze a selected advertisement from a magazine or newspaper Criticize its design effectiveness and informative qualities
- Analyze a political cartoon. What qualities are emphasized?
- Develop a design for an invention, using a technical approach
- Develop a package design for an imaginary product
- Develop a trademark or logo for an imaginary organization. Explain the characteristics and symbolism.

RESOURCES

• Books

Bevin, M., Design Through Discovery, Ch. 22
 Feldman, E.B., Varieties of Visual Experience, Ch. 2, pp. 68-79; Ch. 3
 Faulkner, R., and E. Ziegfeld, Art Today, Ch. 5
 MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 9-12

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. increased ability to recognize types of artifacts which have artistic qualities
2. debates
3. suggestions of other examples by students.

Look for application of these ideas in written and illustrated projects as well as in class discussion.

OBJECTIVE 3. STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS FOR THE VISUAL ENHANCEMENT OF PEOPLE AND THEIR ENVIRONMENT

CONCEPTS

- A. Artifacts have the power to enhance ourselves
- B. Artifacts have the power to enhance our communities
- C. Artifacts have the power to enhance our homes and environments.

EVALUATION CRITERION

- A-C. Students will be able to recognize and describe the artistic features of the artifacts societies use to enhance people and their environment.

ART 11

DIVISION: FUNCTION

GOAL TITLE: PURPOSE OF ARTIFACTS

OBJECTIVE 3. STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS FOR THE VISUAL ENHANCEMENT OF PEOPLE AND THEIR ENVIRONMENT

CONCEPT A. Artifacts have the power to enhance ourselves

FOCUS

- Jewelry
- Costumes
- Fashion
- Tattoos
- Cosmetics

Examples: historic and contemporary; a variety of cultures.

STUDY APPROACHES

- Pictures with actual examples when possible — draw on fashion magazines which students bring in
- Costumes — drama department, slides
- Discussion about adornment, standards of beauty
 - look at the ways dress has been used to hide, adorn, disguise and protect the body
 - Discuss the ways fashions change, and their relationship to prevailing social values
 - Discuss the use of fabrics
 - Discuss the ways dress communicates social status, emotions, nationality, occupations, political bias, youth and age, femininity or masculinity
 - through examples of historic costume, consider ecclesiastical dress, orders of chivalry, official and civic dress, mourning dress
- Develop a verbal description or drawing of the costume of the future and present it with an explanation of the messages it communicates.

RESOURCES

- **Books**

Bevlin, M., Design Through Discovery, Ch. 22

- **Visuals**

Historic portraits
Fashion magazines
Travel brochures
Histories of costume

- **Films**

McIntyre Educational Media "The History of Dress", filmstrip and cassettes

EVALUATION APPROACHES

Students should begin to see the design aspects of the artifacts in Focus.

Assessment of student progress should be based on:

1. recognition of the design aspects of the artifacts in Focus
2. thoughtful, analytical statements about the communicative nature of clothing and adornments in essays, discussions and visual presentations.

OBJECTIVE 3. STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS FOR THE VISUAL ENHANCEMENT OF PEOPLE AND THEIR ENVIRONMENT

CONCEPT B. Artifacts have the power to enhance our communities

FOCUS

- Architecture: public buildings, commercial architecture, private homes, shopping malls, community centres, arenas and stadia
- Landscape design: yards, parks, public grounds
- Urban planning and redevelopment: planning of cities, subdivisions, parks and parkways; i.e., Plus 15 Project, Calgary
- Community art works: public sculpture, plazas, fountains, murals.

STUDY APPROACHES

- Examples: observe in slide, picture and actual form
- Architecture: needs, interests, tastes of citizens (public) and individuals (private); compile home advertisements from newspapers, magazines; consider public buildings - scale, function, decoration, "image". Invite an architect to speak on above topics
- Landscape: relationship between indoor and outdoor living areas; private yards and privacy
- Urban planning: formal vs. organic; circulation and zoning; relationship of old to new in redevelopment. Design a home of the future. Consider technology, needs, interests, available space
 - Select a site in the community. Develop a plan for a children's playground
 - Design a retirement community or a futuristic subdivision
 - Collect newspaper articles on urban redevelopment. Report on major issues involved. Discuss the impact of change and progress on the visual environment.

RESOURCES

• Books

Bevlin, M., Design Through Discovery, Ch. 27, 28
 Faulkner, R., and E. Ziegfeld, Art Today, Ch. 1.2, 17
 MacGregor, R.N., et al., Canadian Art: Building A Heritage, Ch. 10

• Films

NFB Films — Family House; Cities Are for People; A City Is; City Limits; Chairs for Lovers; The Innocent Deer

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. analytical statements that display an understanding of the artistic concerns involved in public architecture
2. student's performance in design projects, discussions, and written assignments.

ART 11

DIVISION: FUNCTION

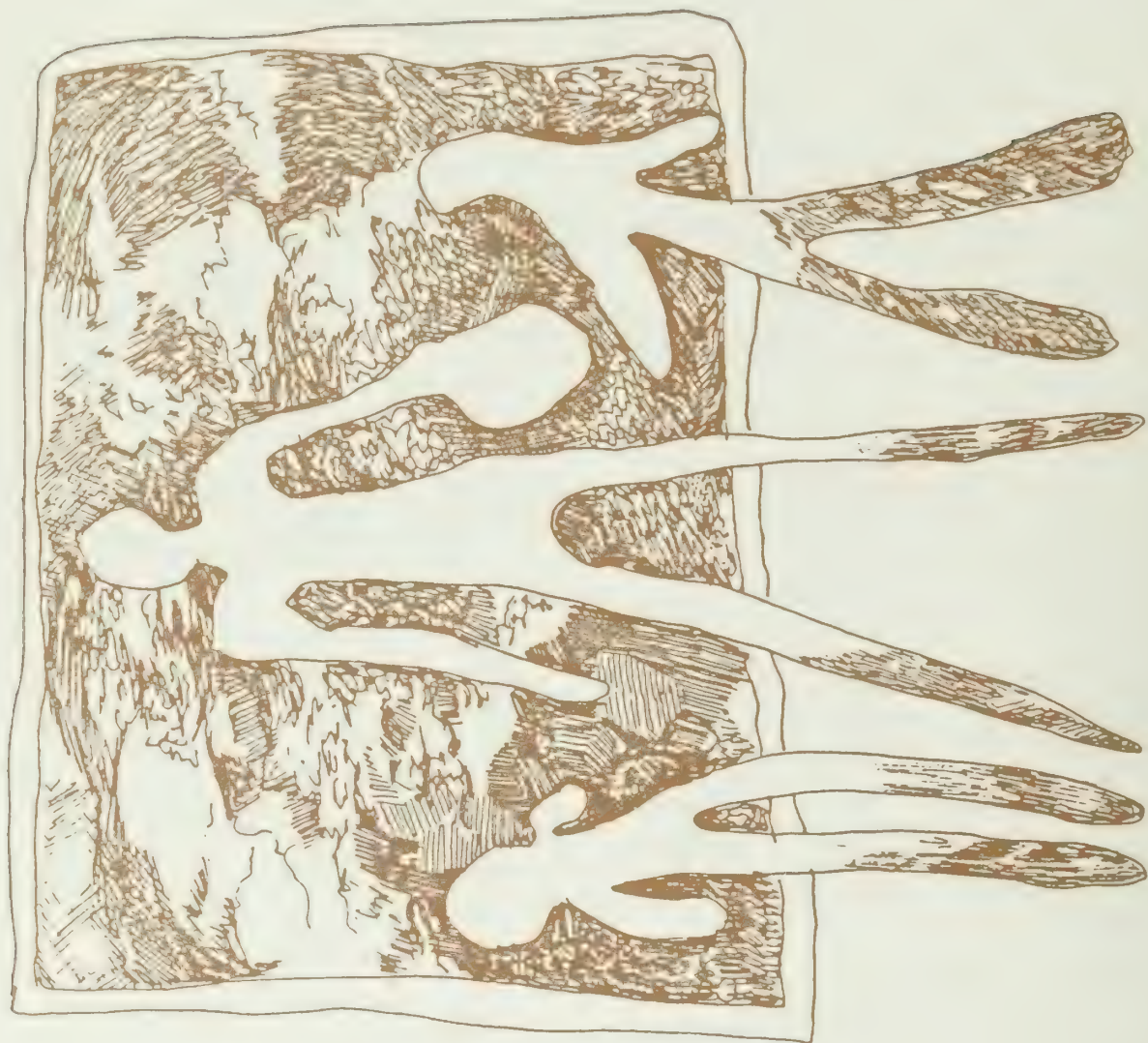
GOAL TITLE: PURPOSE OF ARTIFACTS

OBJECTIVE 3. STUDENTS WILL BECOME AWARE OF THE FUNCTION OF ARTIFACTS FOR THE VISUAL ENHANCEMENT OF PEOPLE AND THEIR ENVIRONMENT	
CONCEPT C. Artifacts have the power to enhance our homes and environments	
FOCUS • Tools for living: furniture, cutlery, dishes, appliances, cars, sports equipment • Decorative arts: weaving, textiles, woodcarving, glass, quilts, basketry, stained glass, etc. • Interior design: organization of space, furniture, traffic, decoration, comfort, utility, storage • Landscape design: Japanese gardens, outdoor living spaces, relationship to housing • Architecture: shelter, privacy, climate, areas for living. STUDY APPROACHES • Observe examples in picture and actual form • Invite an interior designer to discuss people's needs and tastes and how they are dealt with in his/her profession • Private architecture: meeting human needs, community restrictions, geographic requirements, individual tastes • Develop an illustrated analysis or any three examples from Focus categories • Research changing styles of any <u>one</u> of Focus • Construct a model interior, using samples from magazines and decorating stores • Design a prototype "tool for living" • Industrial design problem solving: define a perceived need for a tool or invention and develop the design solution.	RESOURCES • Books Bevlin, M., <u>Design Through Discovery</u>, Ch. 12-17, 23,26,27 Faulkner, R., and E. Ziegfeld, <u>Art Today</u>, Ch. 1,4,6-10 EVALUATION APPROACHES Assessment of student progress should be based on: 1. evidence that students have increased their awareness of the ways art and design are involved in the areas described in Focus 2. thorough consideration of form and function in design projects.

ART II

Section II

CREATION OF ART



OBJECTIVE 1. STUDENTS WILL CONSIDER THE NATURE OF ARTISTS' STYLES AND THEIR EFFECT ON THE CHARACTER OF ARTIFACTS

CONCEPTS

- A. The individual nature of style is used to identify the works of individual artists. Features of an artist's works make them recognizable as the products of that artist only
- B. An artist's work changes in nature over his or her lifetime.

EVALUATION CRITERIA

- A. Students will be able to perceive common stylistic features in the works of a single artist, with increasing accuracy. They will note more stylistic features
- B. Students will be able to recognize stylistic change in the work of a single artist over time.

B Sightlines laserdisc contains visuals which will be useful in illuminating concepts in this section.

B - denotes BASIC resource
BT - denotes BASIC TEACHER resource
R - denotes RECOMMENDED resource

ART 11

DIVISION: CREATION

GOAL TITLE: CREATION OF ARTIFACTS

OBJECTIVE 1. STUDENTS WILL CONSIDER THE NATURE OF ARTISTS' STYLES AND THEIR EFFECT ON THE CHARACTER OF ARTIFACTS

CONCEPT

- A. The individual nature of style is used to identify the works of individual artists. Features of an artist's works make them recognizable as the products of that artist only

FOCUS

- Selected artists: Michelangelo, da Vinci, Rembrandt, Renoir, Group of Seven, Henry Moore, Picasso, Mondrian, van Gogh, Matisse, Duchamp. Art nouveau artists

Use several examples of two or three selected artists.

STUDY APPROACHES

- Observe examples in slide and picture format
- Consider each artist's:
 - use of light and dark
 - treatment of outline
 - use of shadow
 - subject matter
 - brush stroke
- Research biographies of artists: write and enact imaginary interviews with chosen artists
- Develop notebooks of terms and styles
- Select an artist and analyze his/her characteristic style through 3-5 of his/her most famous works
- Write an imaginary journal of a selected artist
- Test recognition of characteristic styles by having a simulated auction: students use monopoly money and individual works are presented with clues to describe styles of unidentified works. "Connoisseurs" are required to buy works by an artist they choose.

RESOURCES

• Books

- B Richardson, J., Art: The Way It Is, Ch. 1, 8
 BT Elsen, A., Purposes of Art, Ch. 1, 11, 19, 22
 Hobbs, J., Art Context, Ch. 7
 Feldman, E., Varieties of Visual Experience, Ch. 47
 Janson, H.W., History of Art for Young People, Pts. 3 and 4
 Harrison, Painting and Sculpture in Modern Art
 Cunningham, L., and J. Reich, Culture and Values, Vols. I and II
 Arnason, H.H., History of Modern Art
 Cornell, S., Art: A History of Changing Styles
 Books about individual artists

• Films

- NFB films on Canadian artists - "Kurelek"; "Emily Carr" (2 films)
 MacIntyre Educational Media - "Arts of the Western World"

EVALUATION APPROACHES

Assessment of student progress should be based on:

- ability to differentiate among and recognize the works of artists studied in class.

cont....

ART 11**DIVISION: CREATION****GOAL TITLE: CREATION OF ARTIFACTS****OBJECTIVE**

1. STUDENTS WILL CONSIDER THE NATURE OF ARTISTS' STYLES AND THEIR EFFECT ON THE CHARACTER OF ARTIFACTS

CONCEPT

A. The individual nature of style is used to identify the works of individual artists. Features of an artist's works make them recognizable as the products of that artist only

EVALUATION APPROACHES (cont'd)

Use tests, recognition games, quizzes, auctions. Assess thoroughness of research into lives of artists. Has the student researched aspects of artistic change as well as life story?

ART 11

DIVISION: CREATION

GOAL/TITLE: CREATION OF ARTIFACTS

OBJECTIVE 1 STUDENTS WILL CONSIDER THE NATURE OF ARTISTS' STYLES AND THEIR EFFECT ON THE CHANGING OF ARTIFACTS

CONCEPT B. An artist's work changes in nature over his or her lifetime

FOCUS

- Selected artists: Michelangelo, da Vinci, Rembrandt, Renoir, Henry Moore, Picasso, Mondrian, van Gogh, Matisse, Duchamp. Art nouveau artists.

Use several examples of two or three selected artists.

STUDY APPROACHES

- Observe examples of selected materials in slide and picture form
- Consider:
 - internal external forces in the artist's life: war, personal loss, physical disability, new artistic influences, financial position
 - artist's search for new vision and how this affects style
 - comparative development of two artists from same time period: lifestyle, training, influences of other artists, experiences.
- Look for significant characteristics in each of their works
- Research biographies of artists: write imaginary journals, interviews
- Develop an imaginary "retrospective" show of works of a lifetime by a selected artist. Write the catalogue for that show, describing changes in his or her style.

RESOURCES

Books

- BT** Elsen, A., Purposes of Art, Ch. 1, 11, 19, 22
B Richardson, J., Art: The Way It Is, Ch. 1, 8, 9
 Cornell, S., Art: A History of Changing Styles
 Hobbs, J., Art Context, Ch. 7
 Janson, H.W., History of Art for Young People, Pts. 3 and 4

Harrison, Painting and Sculpture in Modern Art
 Arnason, H.H., History of Modern Art

Visuals

Examples from Focus
 Books about individual artists

Films

- NFB films of Canadian artists - "Kurelek", "Emily Carr" (2 films)
- MacIntyre Educational Media - "Arts of the Western World"

EVALUATION APPROACHES

Assessment of student progress should be based on:

- increased understanding of the factors that cause an artist's style to change.

This is demonstrated in answers to classroom questions, research reports, projects, tests.

OBJECTIVE 2 STUDENTS WILL CONSIDER THE CHARACTERISTIC STYLES ATTRIBUTED TO VARIOUS CULTURES AND HISTORIC PERIODS AS THEY AFFECT THE WAY THAT THE CULTURE OR PERIOD IS IDENTIFIED

CONCEPTS

- A. Periods of art history can be identified by characteristic design features and styles
- B. Comparisons between artifacts of two different cultures reveal distinguishing characteristics of style.

EVALUATION CRITERIA

- A. Students will be able to perceive common stylistic features in the works of a particular period, with increasing accuracy. They will increase their abilities to attribute unknown works to particular periods or cultures
- B. Students will be able to recognize and describe the characteristics of a work which relate it to one culture or another.

ART 11

DIVISION: CREATION

GOAL/TITLE: CREATION OF ARTIFACTS

OBJECTIVE

- STUDENTS WILL CONSIDER THE CHARACTERISTIC STYLES ATTRIBUTED TO VARIOUS CULTURES AND HISTORIC PERIODS AS THEY AFFECT THE WAY THAT THE CULTURE OR PERIOD IS IDENTIFIED

CONCEPT

- Periods of art history can be identified by characteristic design features and styles

FOCUS

- Two or three selected, well-known, well-documented art historical periods: Ancient Egypt, Ancient Greece, Medieval Gothic, Renaissance, Baroque and Rococo.

"By style is meant the constant form – and sometimes the constant elements, qualities, and expression – in the art of an individual or a group."

— Meyer Schapiro.

STUDY APPROACHES

- Observe examples in slide and picture form. Consider three aspects: artistic motive of the age, stylistic traits, and changes in stylistic traits over time. For example:
Ancient Greece:
 - Artistic motives: celebration of the ideal perfection of human form (gods had human form)
 - Stylistic traits: elegance in proportion, aesthetic proportion based on human form, visual illusions through sophisticated geometry. Consider architecture, sculpture, vase painting
 - Changes over time: each stage more "perfect" or idealized. From rigid to turbulent, emotional, archaic - classical - Hellenistic
- Analyze what separated these cultures. Compare with today's "global village"
- Develop visual records to demonstrate evolution of a particular period

cont....

RESOURCES

- Books**

BT Eisen, A., Purposes of Art
 Brommer, G., Discovering Art History
 Gardner, H., Art Through The Ages
 Tuchman, B., The Distant Mirror (14 Century)
 Clark, K., Civilization (book and film series)
 Cornell, S., Art: A History of Changing Styles
 Fleming, W., Arts and Ideas
 Cunningham, L., and J. Reich, Culture and Values, Vols I and II

- Visuals**

Examples from Focus

- Films**

NFB Film - "Saint Urbain in Troyes" (Gothic cathedral)
 MacIntyre Educational Media - "Arts of the Western World"

EVALUATION APPROACHES

Assessment of student progress should be based on:

- ability to relate the main stylistic traits of a period to its art works.

cont...

OBJECTIVE

2. STUDENTS WILL CONSIDER THE CHARACTERISTIC STYLES ATTRIBUTED TO VARIOUS CULTURES AND HISTORIC PERIODS AS THEY AFFECT THE WAY THAT THE CULTURE OR PERIOD IS IDENTIFIED

CONCEPT

- A. Periods of art history can be identified by characteristic design features and styles

STUDY APPROACHES (cont'd)

- Learn about actual techniques used in a period (red-figured vases, mosaics, Gothic architecture, fresco, pyramid-building)
- Analyze each period for ideas, methods still present today
- Stage a simulated "archeological dig". Unearth artifacts from our own era and imagine how our culture would be interpreted by archeologists and art historians of the distant future.

EVALUATION APPROACHES (cont'd)

Evidence of this will be found in recognition-type tests, quizzes, discussions and written projects.

ART 11

DIVISION: CREATION

GOAL/TITLE: CREATION OF ARTIFACTS

OBJECTIVE 2 STUDENTS WILL CONSIDER THE CHARACTERISTIC STYLES ATTRIBUTED TO VARIOUS CULTURES AND HISTORIC PERIODS AS THEY AFFECT THE WAY THAT THE CULTURE OR PERIOD IS GENIIFIED

CONCEPT

B. Comparisons between artifacts of two different cultures reveal distinguishing characteristics of style

FOCUS

- Any two of the selected periods listed in the previous concept which display strong contrasts; or between one of the above periods and any Eastern or primitive culture that provides strong contrasts; e.g.,
 - Ancient Egypt/renaissance
 - Ancient Greece/Japan
 - Northwest Indian/gothic

"By style is meant the constant form – and sometimes the constant elements, qualities, and expression – in the art of an individual or a group."

— Meyer Schapiro.

STUDY APPROACHES

- Observe examples in slide and picture form. Consider differences and similarities in the following factors that help make up characteristics of style in a period or culture: use of media; scale; use of colour; subject matter; themes; quality of line; outline; concept of space; use of contrasts; light and dark; characteristic symbols
- Develop research projects/presentations around the above
- Construct replicas of architectural monuments
- Consider different classes of people in each period - their points of view, impact on artifacts
- Descriptive essays or plays that dramatize life in two of the periods, based on similar events in each (e.g., the commissioning of an artist to paint or sculpt a ruler's portrait; visitors entering a temple cathedral for the first time).

RESOURCES

- Books**

Refer to **Creation of Art**, Objective 1, Concept A
- Visuals**

Library resources of history and culture in specific periods studied
- Films**

MacIntyre Educational Media - "Arts of the Western World"

EVALUATION APPROACHES

Assessment of student progress should be based on:

- ability to apply the knowledge gained in the previous concept in a comparative way in recognizing and differentiating styles of different periods.

Assessment may be through games, tests, quizzes. Students' written work should demonstrate the skill of comparative analyses of two different cultures and their styles.

OBJECTIVE 3. STUDENTS WILL LEARN HOW ARTISTS WORK WITH MEDIA, AND ACQUIRE THE ABILITY TO DISTINGUISH MATERIALS AND PROCESSES USED IN VARIOUS KINDS OF ARTIFACTS

CONCEPTS

- A. Artifacts contain evidence of techniques that comprise the skills of the artist
- B. Colour is a powerful artistic tool that affects both artist and viewer.

EVALUATION CRITERIA

- A. Students will be able to recognize and describe a variety of materials and techniques with increasing fluency. They will increase their ability to identify the media used in the works of art they encounter
- B. Students will have increased ability to analyze and describe the effects of colour in the works of art they encounter.

OBJECTIVE

3. STUDENTS WILL LEARN HOW ARTISTS WORK WITH MEDIA; AND ACQUIRE THE ABILITY TO DISTINGUISH MATERIALS AND PROCESSES USED IN VARIOUS KINDS OF ARTIFACTS

CONCEPT

- A. Artifacts contain evidence of techniques that comprise the skills of the artist

FOCUS

- Recognition of the differences between a wide variety of materials and techniques that show the skills of artists
Painting: tempera, oil, watercolour, fresco, gouache
Printmaking: etching, woodblock, serigraph, lithography, engraving
Sculpture: carving, modelling, assembling, casting traditional and modern material
Crafts: ceramics, glassmaking, weaving, batik, jewelry
Photography: photojournalism, multiple images, photomontage, holograms.

STUDY APPROACHES

- Consider actual examples as well as slide examples of a wide variety of techniques
- Recognize the characteristics of each medium and technique, its possibilities and limitations
- Consider both historical and contemporary examples of each
- Experience by handling, demonstration
- Have artists from the community meet the class to describe their work and its processes
- Organize interviews, visits to studios - later, students make presentations
- Plan demonstrations by students in the Art 10-20-30 courses.

RESOURCES

- **Books**
- B Richardson, J.J., Art: The Way It Is, Ch. 10
Faulkner, R., and E. Ziegfeld, Art Today, Ch. 6-10, 15-16
Bevlin, M., Design Through Discovery, Ch. 12-21
Chapman, L., Approaches to Art in Education, Ch. 3

• **Visuals**

Examples from Focus
Artists in the community

• **Films**

NFB Films - Craft series: "In Praise of Hands";
"Bronze"; "Banner Film"; "Blackwood"; "The Living Stone"; and other films; e.g., The Time Machine

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. increased recognition of different techniques.

Vocabulary and recognition questions on tests and the student's description of a new work of art should provide evidence.

OBJECTIVE

3. STUDENTS WILL LEARN HOW ARTISTS WORK WITH MEDIA, AND ACQUIRE THE ABILITY TO DISTINGUISH MATERIALS AND PROCESSES USED IN VARIOUS KINDS OF ARTIFACTS

CONCEPT

- B. Colour is a powerful artistic tool that affects both artist and viewer

FOCUS

- Colour symbolism: historically/today
- Scientific colour theory: pigment and light, hue, value, intensity
- Psychological effects of colour
- Natural sources of colour: effects of weather, time of day, seasons, geography
- Artists: impressionists, fauves; Rothko, Hoffmann, Albers, Vasarely; posters, signs.

STUDY APPROACHES

- Consider examples which illustrate:
 - how the artist uses colour: colour mixing, manipulation, symbolism, transparency, translucency, opacity, reflection
 - how colour affects the viewer: emphasis, creating mood
- Develop sets of colour samples showing the effects of colour in simple designs. Use brightly coloured layout paper (graphics supply store), wrapping paper or coloured paper from magazines, paint chips
- Conduct experiments with coloured light: observe the effects of projected light through stage light gels (from theatre supplies)
- Discuss how we express ourselves, our ideas through colour choices.

RESOURCES

- **Books**
 - B** Richardson, J., Art: The Way It Is, Ch. 5
 - Faulkner, R., and E. Ziegfeld, Art Today, Ch. 12
 - Itten, J., The Art of Colour
 - Albers, J., The Interaction of Colour
 - Bevlin, M., Design Through Discovery, Ch. 6
 - Luscher, M., Colour Theory, (Psychology of colour)
 - Feldman, E., Varieties of Visual Experience, Ch. 8

• **Visuals**

Library resources: science books on light theory

• **Films**

MacIntyre Educational Media Filmstrip Series - "The Language of Colour, Parts 1-8"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. evidence of increase in student's knowledge of colour effects and colour symbolism.

OBJECTIVE 4 STUDENTS WILL OBSERVE HOW ARTISTS ACHIEVED DIFFERENT EFFECTS USING THE ELEMENTS AND PRINCIPLES OF COMPOSITION	EVALUATION CRITERIA
CONCEPTS A The artist orders elements of design in developing a composition B The components of formal composition include principles and conventions of design.	A. Students will be able to use the vocabulary of design to discuss and assess visual order in the works of art they encounter B. Students will be able to describe the design features of artifacts with increasing fluency. More qualities of design are noted.

OBJECTIVE 4

STUDENTS WILL OBSERVE HOW ARTISTS ACHIEVE DIFFERENT EFFECTS USING THE ELEMENTS AND PRINCIPLES OF COMPOSITION

CONCEPT

A. The artist arranges elements of design in developing a composition

FOCUS

- The design process:
 - Integrity of design: structural and decorative design
 - Line: in nature, as symbol, contour, pattern, direction, emphasis
 - Colour: see Objective 3, Concept B
 - Space: 2-D - 3-D space, pictorial space, perception of space
 - Shape mass: geometric, natural or organic, abstract, relationships of shapes
 - Texture/pattern: tactile textures, visual textures; pattern and motif.

STUDY APPROACHES

- Observe works in slide and picture format that have been used as examples for other concepts
- Observe teacher-developed sets of simple designs that exemplify the elements and principles of design
- Analyze works of art and commercial art for evidence of compositional planning
- Develop an illustrated dictionary of design terms.

RESOURCES

- Books
 - B Richardson, J., Art: The Way It Is, Ch. 3-7
 - Faulkner, R., and E Ziegfeld, Art Today, Ch. 11-14
 - Bovlin, M., Design Through Discovery, Ch. 1-10
 - Kranz and Fisher, The Design Continuum
 - Feldman, E., Varieties of Visual Experience, Ch. 8
 - Charnan, L., Approaches to Art in Education, Ch. 3

- Visuals

Examples from slides, pictures, and actual examples that have been used for other concepts

Reinhold Visuals - large poster-sized images in sets of design elements

EVALUATION APPROACHES

Assessment of student progress should be based on

1. increased knowledge of the elements of composition.

This should be demonstrated by a willingness to use the language of design when talking about works of art in discussion and written analysis.

ART 11

DIVISION: CREATION

GOAL TITLE: CREATION OF ARTIFACTS

OBJECTIVE 4. STUDENTS WILL OBSERVE HOW ARTISTS ACHIEVE DIFFERENT EFFECTS USING THE ELEMENTS AND PRINCIPLES OF COMPOSITION

CONCEPT B. The components of formal composition include principles and conventions of design

FOCUS

- Principles: unity and variety; balance, emphasis and rhythm; proportion and scale
- Western conventions of design: "rightness" of formal composition; concepts of proportion; illusion of three dimensions, monocular vision
- Arrangements on picture plane, in 3-D space
- Ways artists use and break these principles.

STUDY APPROACHES

- Observe examples in slide and picture form that have been used to illustrate other concepts. Analyze their design features
- Learn vocabulary; develop illustrated dictionaries
- Make analytical sketches of major art works to break down proportion, movement, direction, etc.
- See Objective 4 - Concept A
- Have a simulated critique: one person assumes the role of the artist and defends the composition of a well-known work of art in response to the critical questions of his classmates.

RESOURCES

- **Books**

- B** Richardson, J., Art: The Way It Is, Ch. 3-7
da Vinci, L., Selections from the Notebooks
McKim, R., Experiences in Visual Thinking
Kranz and Fisher, The Design Continuum
Bevlin, M., Design Through Discovery, Ch. 1-10
Feldman, E., Varieties of Visual Experience, Ch. 9

- **Visuals**

Examples from slides, pictures and actual examples that have been used for other concepts

Reinhold Visuals

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. increased knowledge of the elements and principles of composition.

This should be demonstrated by a willingness to use the language of design when talking about works of art in discussion and written analysis.

ART II

Section III

APPRECIATION OF ART



OBJECTIVE 1. STUDENTS WILL BE ABLE TO DESCRIBE AND CHARACTERIZE VISUAL FEATURES OF ARTIFACTS, SUCH AS SUBJECTS, MEDIA AND DESIGN

CONCEPTS

- A. Recognizing and describing the kind and the media of artifacts is part of understanding both historic and contemporary artifacts
- B. Recognizing and describing the subject matter and design components of artifacts is part of understanding both historic and contemporary artifacts.

EVALUATION CRITERIA

- A. Students will be able to increase the range of kinds of artifacts and media they can identify and describe
- B. Students will increase their ability to recognize and describe subject matter and design components in the works of art they encounter.

B Sightlines laserdisc contains visuals which will be useful in illuminating concepts in this section.

B - denotes BASIC resource
BT - denotes BASIC TEACHER resource
R - denotes RECOMMENDED resource

ART 11

DIVISION: APPRECIATION

GOAL TITLE: ANALYZING THE POWER OF ARTIFACTS

OBJECTIVE

1. STUDENTS WILL BE ABLE TO DESCRIBE AND CHARACTERIZE VISUAL FEATURES OF ARTIFACTS, SUCH AS SUBJECTS, MEDIA AND DESIGN

CONCEPT

- A. Recognizing and describing the kind and the media of artifacts is part of understanding both historic and contemporary artifacts

FOCUS

- Descriptive phase of art criticism (see Appendix 2 - Art Criticism)
- Developing the ability to identify a range of media and terms used to create and describe both historic and contemporary media
- A variety of 2-D and 3-D works: carvings, murals, bas-relief, altarpieces, vessels, paintings, statues, various textiles, printing processes, sculpture, mobiles, photography, masks, glassworks
- Develop critical skills of recognition, identification, description.

STUDY APPROACHES

- Identify and describe a wide selection of examples: learn the terminology to identify works of art
- Apply identification and description techniques as part of art criticism
- Observe examples in slide, picture and actual form
- Gallery and museum visits
- Learn the descriptive terms for the range of artifacts by organizing simulated auction, or making illustrated dictionaries.

RESOURCES

- **Books**
 - B Richardson, J., Art: The Way It Is, Ch. 7-10
 - Faulkner, R., and E. Ziegfeld, Art Today, Ch. 1-10, 15-17
 - Bevlin, M., Design Through Discovery, Ch. 12-21
 - Feldman, E., Varieties of Visual Experience, Ch. 10-11, 14-15
 - Chapman, L., Approaches to Art in Education, Ch. 2-4
 - Cornell, S., Art: A History of Changing Styles

- **Visuals**

Slides, pictures used in previous concepts, especially Function of Art

- **Films**

MacIntyre Educational Media - Arts of the Western World

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. increased competency in using the correct terms when describing artifacts.

Assess knowledge of media and names of artifacts by tests of recognition, comparison, and description.

OBJECTIVE 1. STUDENTS WILL BE ABLE TO DESCRIBE AND CHARACTERIZE VISUAL FEATURES OF ARTIFACTS, SUCH AS SUBJECTS, MEDIA AND DESIGN

CONCEPT B. Recognizing and describing the subject matter and design components of artifacts is part of understanding both historic and contemporary artifacts

FOCUS

- Descriptive phase of art criticism*
- Analytical phase of art criticism*
- Developing the ability to identify various visual features of artifacts: subject matter, symbolism and iconography, design elements and principles
- A variety of 2-D and 3-D works: see above
- Developing the art critical skills of recognition, description and identification of visual features
- Refer to all the functions of art to help identify visual features and subject matter.

*See Appendix - Art Criticism

STUDY APPROACHES

- Identify and describe the subject matter and design components of a wide variety of media
- Apply identification and description techniques as part of art criticism
- Observe examples in slides, pictures and actual forms
- Extend activities from above concept to include a more complex identification of the design features of a variety of works
- Use a single example of a work of art that has not been studied by the students. Have them write a thorough description of the design features of the work. Appropriate use of terms is most important.

RESOURCES

- **Books**
 - B** Richardson, J., Art: The Way It Is, Ch. 2-9
 - Feldman, E., Varieties of Visual Experience, Ch. 1-2, 4-10, 14-15
 - Chapman, L., Approaches to Art in Education, Ch. 2-4
 - Cornell, S., Art: A History of Changing Styles
- **Visuals**
 - Slides, pictures used in previous concepts, especially Function of art
- **Films**
 - MacIntyre Educational Media - Arts of the Western World

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. a growing ability to identify and describe the subject matter of art works.

Evidence of this skill will be found in essays, discussions and assignments emphasizing critical analysis.

OBJECTIVE 2 STUDENTS WILL BE ABLE TO ANALYZE RELATIONSHIPS AMONG THE VISUAL FEATURES OF ARTWORKS (e.g., SUBJECT, MEDIUM AND DESIGN), AND TO DERIVE MEANING FROM THIS ANALYSIS

CONCEPTS

- a. Making inferences about the meanings of art works is part of the process of understanding both historic and contemporary artworks.
- b. Developing the ability to classify works of art according to an analysis of style characteristics is part of the process of understanding both historic and contemporary artworks.

EVALUATION CRITERIA

- A. Students will be able to interpret meanings of works of art with increasing discernment. More artistic features (subjects, media and design) will be taken into account. They will begin to use the descriptive techniques of art criticism.
- B. Students will be able to analyze styles and make inferences about related works with increasing skill. They will show an increasing ability to support and justify the ways they classify works they encounter. They will begin to use the analytical techniques of art criticism.

OBJECTIVE 2

STUDENTS WILL BE ABLE TO ANALYZE RELATIONSHIPS AMONG THE VISUAL FEATURES OF ARTIFACTS (e.g., SUBJECTS, MEDIUM AND DESIGN), AND TO DERIVE MEANING FROM THIS ANALYSIS

CONCEPT

- A. Making inferences about the meanings of art works is part of the process of understanding both historic and contemporary artifacts

FOCUS

- Interpretive phase of art criticism (see Appendix 2 - Art Criticism).
- Consider the following factors in analysis of works:
 - Cultural contexts: political, social, religious views and traditions of the culture from which the work came
 - Symbolism: images that represent certain ideas identified with the culture from which the work came (cosmic, magical, religious, iconographic, status)
 - Narrative meaning: traditional stories or myths described through the arrangement of elements in the design of the artifact
 - Visual features: characteristic use of subjects, media and design that represent particular ideas traditional to a culture, or an artist.

STUDY APPROACHES

- Observe a small number of carefully selected historical and contemporary works
- Conduct an in-depth analysis of the works - research their origin and the lives of their artists
- Using historical or critical description, develop explanations for the use of particular visual features to convey meaning in a work
- Propose inferred meaning about new, unknown works on the basis of analysis and previous knowledge developed in the study of other, similar works. Delay judgment until evidence is complete

cont....

RESOURCES

- **Books**
 - Cunningham, L., and J. Reich, Culture and Values, Ch.1, 2
 - Bevlin, M., Design Through Discovery, Ch. 2
 - Feldman, E., Varieties of Visual Experience, Ch. 14-15
 - Chapman, L., Approaches to Art in Education, Ch. 4-5
 - Cornell, S., Art: A History of Changing Styles
 - Clark, K., Civilization (book and films)
 - Social studies or history textbooks that describe the culture surrounding works of a particular period
 - Accounts of lives of artists
 - Books that explain symbols and iconography of different cultures or periods
 - Books of myths, legends, religious interpretations
- **Visuals**
 - Slides or high quality reproductions or actual works about which a large amount of information is readily available
- **Films**
 - MacIntyre Educational Media - Arts of the Western World

cont—

ART 11

DIVISION: APPRECIATION GOAL TITLE: ANALYZING THE POWER OF ARTIFACTS

OBJECTIVE STUDENTS WILL BE ABLE TO ANALYZE RELATIONSHIPS AMONG THE VISUAL FEATURES OF ARTIFACTS (e.g. SUBJECTS, MEDIUM AND DESIGN), AND TO DERIVE MEANING FROM THIS ANALYSIS

CONCEPT A. Making inferences about the meanings of art works is part of the process of understanding both historic and contemporary artifacts

STUDY APPROACHES (cont'd)

- Develop a detailed critique of an art work that goes through descriptive, analytical and interpretive phases before evaluative assessment of the work is made
- Use a "detective" approach. Gather all clues in an inductive pattern before deciding the value of a work
- Consider various values of artifacts: social comment, information-giving, tradition-keeping, decorative, besides just affective response of the viewer
- Have a student assume role of artist, then "defend" work to "classmate critics"

EVALUATION APPROACHES (cont'd)

Assessment of student progress should be based on:

1. ability to infer meanings from ideas that have been presented in class lectures

Symbolism is a very abstract aspect of art works and will only become evident to students through careful class discussion and analysis that relates symbols and iconography to ideas in their own range of experience

OBJECTIVE 2. STUDENTS WILL BE ABLE TO ANALYZE RELATIONSHIPS AMONG THE VISUAL FEATURES OF ARTIFACTS (e.g., SUBJECTS, MEDIUM AND DESIGN), AND TO DERIVE MEANING FROM THIS ANALYSIS

CONCEPT B. Developing the ability to classify works of art according to an analysis of style characteristics is part of the process of understanding both historic and contemporary artifacts

FOCUS

- Interpretive phase of art criticism (see Appendix 2 - Art Criticism)
- Connoisseurship is the recognition and differentiation of different stylistic trends and periods
- Distinctions between styles of well-known artists, schools or periods
- Some artists, periods listed in Creation Section
- Also: impressionists, post-impressionists, Byzantine, baroque, romantic, surrealists, cubists, expressionists, pop artists, and more general stylistic divisions such as representational, abstract, non-objective
- Stylistic characteristics: their use in recognition and analysis of relationships between art works.

STUDY APPROACHES

- Comparison of works having the same media and/or subject matter from different (strongly contrasting) styles
- Proposing the classification of unknown works by analyzing their similarities to and differences from known works
 - Practising recognition, identification and classification of unknown works by "detective" process: assembling clues by thorough stylistic analysis of all the design, subject and symbolic features - the visual evidence of the work.

RESOURCES

• Books

BT Elsen, A., Purposes of Art

Feldman, E., Varieties of Visual Experience, p. 226 - and

Hobbs, J., Art in Context

Richardson, J., Art: The Way It Is, Ch. 8-9

Janson, H.W., History of Art for Young People, Part 4

Cunningham, L., and J. Reich, Culture and Values

Also other references cited in previous Appreciation of Art Concepts

• Visuals

Slides and pictures from previous concepts. A few unknown ones

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. ability to identify unknown works according to artist or period on the basis of studies of styles they have encountered in previous concepts.

Use an unknown work or works with lots of subject and stylistic similarities to known works as a test item.

OBJECTIVE 3. STUDENTS WILL CONSIDER HOW PAST EXPERIENCE INFLUENCES PERSONAL REACTION TO A WORK OF ART

CONCEPTS

- 5. *Explain variation in perception for art forms or features of art can be found among individuals*
- 6. *Meaning in art work is perceived differently by people with different attitudes toward the subject matter.*

EVALUATION CRITERIA

- A. B. *Students will increase their awareness of differences in "taste"*
- A. *Students will display greater objectivity and acceptance of others' points of view*
- B. *Students will display an ability to perceive other people's interpretations of the works of art they encounter, as well as of their own.*

OBJECTIVE 3 STUDENTS WILL CONSIDER HOW PAST EXPERIENCE INFLUENCES PERSONAL REACTION TO A WORK OF ART

CONCEPT A A wide variation in preference for art forms or features of art can be found among individuals

FOCUS

- Judgment phase of art criticism (see Appendix 2 - Art Criticism). Why people make different value judgments about the same work of art
- The subjective nature of encounters with art:
Personal experiences: psychological factors, memories, preferences
Previous experiences with the works (familiarity)
The "tutored eye" - development of connoisseurship, recognition
Education: knowledge base for comparisons
Cultural history: family history, traditions, status of art and artists as perceived by different cultures, learned opinions about degree of realism
Aesthetic preference: personal response to certain kinds of imagery or designed forms, degree of realism
Concept of taste.

STUDY APPROACHES

- Development of critical techniques that allow the student to recognize the subjective nature of encounters with artifacts, and include this consideration in his/her criticism and judgment
- Discussion sessions that consider all of the factors in Focus with regard to works being analyzed
- Debates: students in small groups select works of modern art, research them thoroughly
- Students present an object that they consider to be in "bad taste" and describe why they view it that way.

RESOURCES

- Books**
 - Richardson, J., Art: The Way It Is
 - Elsen, A., Purposes of Art, Ch. 22
 - Feldman, E., Varieties of Visual Experience, Ch. 14-15
 - Hobbs, J., Art in Context, Part III
 - Chapman, L., Approaches to Art in Education, Ch. 5
 - MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 1-4
- Visuals**
 - Selected contemporary works of art: abstract and representational, international and local
- Films**
 - MacIntyre Educational Media - Arts of the Western World; Appreciation of Picture series

EVALUATION APPROACHES

Assessment of student progress will be based on:

- participation in class discussions
- willingness to accept other interpretations, preferences, points of view.

Have students keep journals to record their growth in critical skills.

ART 11

DIVISION: APPRECIATION

GOAL TITLE: ANALYZING THE POWER OF ARTIFACTS

OBJECTIVE 3. STUDENTS WILL CONSIDER HOW PAST EXPERIENCE INFLUENCES PERSONAL REACTION TO A WORK OF ART

CONCEPT

B. Meaning in art work is perceived differently by people with different attitudes toward the subject matter

FOCUS

- Interpretation and judgment phases of art criticism (see Appendix 2 - Art Criticism)
- Personal affinity for particular subjects based on: cultural background, personal experience, aesthetic preference, previous experience with similar works, education or knowledge base, concept of taste.

STUDY APPROACHES

- Analysis of historical and modern works
- Development of critical techniques that allow the student to explain his or her personal point of view in relation to that of others
- Essays in diary form that allow students to account for and justify their personal responses to art works
- Small group critiques of art works that enable students to express and justify their points of view.

RESOURCES

- **Books**
 - B Richardson, J., Art: The Way It Is
 - BT Elsen, A., Purposes of Art, Ch. 22
 - Feldman, E., Varieties of Visual Experience, Ch. 14-15
 - Hobbs, J., Art in Context, Part III
 - Chapman, L., Approaches to Art in Education, Ch. 5

- **Visuals**

Slides and pictures of historic/modern works

- **Films**

MacIntyre Educational Media - Arts of the Western World;
Appreciation of Picture series

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. participation in class discussions
2. willingness to accept other interpretations, preferences, points of view.

Have students keep journals to record their growth in critical skills.

OBJECTIVE 4. STUDENTS WILL ANALYZE WHAT MAKES AN ARTIFACT POWERFUL OVER TIME AND ACROSS CULTURES

CONCEPTS

- A. The power or meaning of an artifact can be located in the artifact, its culture, its creator or its beholder
- B. Different symbols and objects from different societies often have similar meanings.

EVALUATION CRITERIA

- A. Students will be able to analyze the relationships of artifacts to the people who make them and view them. They use these considerations in their talk about art works
- B. Students will interpret the symbolism in art works with increasing discernment.

ART 11

DIVISION: APPRECIATION

GOAL/TITLE: ANALYZING THE POWER OF ARTIFACTS

OBJECTIVE 4 STUDENTS WILL ANALYZE WHAT MAKES AN ARTIFACT POWERFUL OVER TIME AND ACROSS CULTURES

CONCEPT

A. The power of meaning of an artifact can be located in the artifact, its culture, its creator, or its denotum

FOCUS

- Relationship of artifacts to the beholder, to the creator and to the culture
- Changing concepts about art:
 - Concepts of timeless art works - values about art and artists
 - Standards of beauty over time, between different cultures
 - Values about materials, styles, concepts, subjects or taste.

STUDY APPROACHES

- Analyze how we perceive art forms from different cultures; e.g., Polynesian, Indian, Mayan, African
- Compare the source of interest and excitement about certain works
- Develop critical techniques that allow the student to account for individual perceptions
- Develop presentation on changing standards of female and male beauty through the ages
- Discuss the effects of time on art works. Some art works are valued more now than when they were made, some seem "old-fashioned". How differently are historic works seen by our culture than when they were made? What are the effects of aging and physical wear and tear? How much do they affect our valuing of a work as well as our ability to see the artist's intent?

RESOURCES

Books

- BT Elsen, A., Purposes of Art
 B Richardson, J., Art: The Way It Is
 Hobbs, J., Art in Context, Ch. 6, 9

Visuals

Examples of works in slide or picture format from different periods in history and different cultures (some non-western)

EVALUATION APPROACHES

Assessment of student progress should be based on:

- development and use of a method of interpretation of art works that takes into account the prevailing cultural attitudes of the time when they were made
- use of these concepts in discussion and written analysis of art works.

OBJECTIVE 4 STUDENTS WILL ANALYZE WHAT MAKES AN ARTIFACT POWERFUL OVER TIME AND ACROSS CULTURES

CONCEPT

B. Different symbols and objects from different societies often have similar meanings

FOCUS

- Symbols and objects found in many cultures: e.g., guardian figures, mandorla, fertility symbols, crosses, domes, the sun, colour symbolism, personal adornment, gods and goddesses, animals - snakes, cats, birds
- Iconography: study of underlying meaning in a work of art.

STUDY APPROACHES

Observe a selection of examples of the following symbols:

- Cosmic symbols - zodiac symbols found in both oriental and western cultures. Yin and Yang. Domes of heaven. Earth, air, fire and water. The four "humours" of medieval iconography
- Magical symbols - symbols that deal with harvests, rain, shelter, procreation, self-preservation. Masks, fertility symbols, body painting, guardian figures
- Religious symbols - cross, star, sun symbols (halos, mandorlas, Buddhist gestures)
- Traditional patterns - patterns such as spirals, swastikas, mazes, leaf patterns and key patterns are common to many widely separated cultures
- Status symbols - colour in China (red, yellow, white) clothing, personal adornment.

RESOURCES

See also resources listed for other *Appreciation* concepts

- **Books**

Bevin, M., Design Through Discovery, Ch. 11
Gardner, A., Art Through the Ages

- **Visuals**

Diagrams

Slides, pictures of examples in Focus
Kit - "Elements of Sculpture"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. ability to recognize common symbols in artifacts of different cultures.

OBJECTIVE B STUDENTS WILL BECOME AWARE OF THE RANGE AND VARIETY OF FORMS OF ARTISTIC EXPRESSION

CONCEPTS

- A. Studying the styles and purposes of the range of contemporary artifacts is part of the process of becoming a knowledgeable viewer.

EVALUATION CRITERION

- A. Students will be able to identify and describe more examples of different contemporary artifacts

OBJECTIVE 5. STUDENTS WILL BECOME AWARE OF THE RANGE AND VARIETY OF FORMS OF ARTISTIC EXPRESSION

CONCEPT

- A. Studying the styles and purposes of the range of contemporary artifacts is part of the process of becoming a knowledgeable viewer

FOCUS

- Studying the ranges of possible forms of contemporary artistic expression
- Examples of contemporary artifacts: sculpture, painting, drawing, graphic arts, decorative arts, commercial arts, environmental design, printmaking, ceramics, fibre arts, industrial design, folk arts, architecture.

STUDY APPROACHES

- Observe slides, pictures and actual examples of as many different types of artifacts from above list as are available
- Visit galleries, studios, craft stores
- Interview (real or simulated) with artists from the above
- Present/demonstrate one of the above
- Invite artists to visit class.

RESOURCES

• **Books**

Faulkner, R., and E. Ziegfeld, Art Today
 Bevin, M., Design Through Discovery
 MacGregor, R.N., et al., Canadian Art: Building a Heritage

• **Visuals**

Slides, pictures, actual works form Focus
 Art galleries, craft shows, Alberta Culture, visiting artists

• **Films**

NFB Films on artists who use different media - Greg Curnoe: My Floating World
 Craft series - "I Don't Have to Work That Big";
 "Eskimo Artist Kenojuk" and others

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. ability to recognize and differentiate between a wide variety of contemporary art forms.

Use recognition quizzes, participation in class discussions, and depth of knowledge displayed in written reports as evidence for assessment.



ART STUDIES
ART 21

ART 21

Section I

FUNCTION OF ART

OBJECTIVE 1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME

CONCEPTS

- A. Art forms express changing interpretations of life-giving forces
- B. Art reflects a society's view of death
- C. A society's gods find expression in art forms
- D. Changing art forms can glorify authority and personify power.

EVALUATION CRITERIA

A-D. Students will be able to recognize a range of cultural expressions in the works of art of various periods. They will be able to interpret the symbolism in art works of the past with increasing discernment.

B Sightlines laserdisc contains visuals which will be useful in illuminating concepts in this section.

B - denotes BASIC resource
BT - denotes BASIC TEACHER resource
R - denotes RECOMMENDED resource

OBJECTIVE 1:

STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME

CONCEPT

A. Art forms express changing interpretations of life-giving forces

FOCUS

- Magic and symbolic purposes of art:
 - Use of art forms to express and evoke powers of creation, growth, fertility, life, death
 - spiritual symbols of abundance: harvest gods, hunting symbols, sun symbols (mandalas)
 - symbols of life-cycle: fertility gods, ancestor figures
 - How these symbols are used: their association with ritual. The common need of all cultures to interpret growth and change through their art forms
 - Statues, masks, vessels, effigies, shrines.

STUDY APPROACHES

- Observe examples in slides, pictures or actual form
- Develop an illustrated chronology of the expression of one life-giving force (e.g., sun symbols) through history. Describe the ways the symbol was used in each era and describe the importance of that symbol to each culture represented in your chronology.

RESOURCES

• Books

- B Janson, H.W., History of Art for Young People
Elsen, A., Purposes of Art

• Visuals

- B Art 21 Slide Set

Lascaux: "Detail, Engraved Deer"; Lascaux: "Bison";
"Catching Birds"; "Hunting Scene"; Aurig: "Venus of
Willendorf"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. recognition of above Focus themes
2. participation in class discussions
3. projects that are thorough and reflect an understanding of the relationship between the above concept and the specific art works being studied.

Use checklists, observation of class discussions, willingness to participate in group and individual projects, willingness to offer own ideas and experiences.

OBJECTIVE 1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME	
CONCEPT B. Art reflects a society's view of death	
FOCUS • Various treatments of death: — Concepts of afterlife determine forms of death rituals and symbolism. Ideas of eternity and permanence are expressed in much of Western art history - tombs and tomb art - sarcophagi - funerary objects - burial rituals — Death is an important theme in much modern art. (Depictions of war, symbols of death in surrealist art.) STUDY APPROACHES • Observe examples in slides, pictures or actual form. Discuss various symbols of death as expressed in different periods of art history • Find contrasting depictions of the concept of death from different historic cultures. For example, Egyptian art portrays death as a continuation of life on earth. Analyze in essay form how these concepts of death are related to the beliefs of the people for whom they were created.	RESOURCES • Books BT Cunningham, L., and J. Reich, <u>Culture and Values</u>, Vols. I and II B Janson, H.W., <u>History of Art for Young People</u> Elsen, A., <u>Purposes of Art</u> • Visuals B <u>Art 21 Slide Set</u> Sakkara: "Pyramid of Zoser"; "Mycenae Grave Circle"; "Mask of Tutankhamon"; "Workers in a Papyrus Thicket"; Michelangelo: "Tomb of Giuliano de Medici"; Michelangelo: "Moses, Rachel and Leah, Fr. Julius II Tomb, Rome, S. Pietro in Vincoli"; Picasso: "Guernica"; Piero della Francesca: "Resurrection of Christ" • Other Visuals Scenes of the Last Judgment; Tombs of Westminster Abbey; Roman Sarcophagi cont...

OBJECTIVE 1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME	
CONCEPT B. Art reflects a society's view of death	EVALUATION APPROACHES Assessment of student progress should be based on : 1. recognition of the Focus themes and concept through discussion 2. written work and research projects 3. participation in class discussions 4. performance on class quizzes. <i>Original ideas and application of concepts to students' experience with contemporary art should be considered when grading projects.</i>

OBJECTIVE 1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME

CONCEPT C. A society's gods find expression in art forms

FOCUS

- Visual reminders of celestial power:
 - The process of making a sculpture or painting of a god honoured the deity and made it more real
- Myths and symbols of deities: Egyptian, Greek, Roman, Christian
- Most Western and ancient god-symbols had human form. Conventions and symbols - iconography that is readily recognized by the members of a culture.

STUDY APPROACHES

- Select an important deity from an ancient culture. Identify examples of art forms that describe the deity and the myth that surrounds it
- Collect examples of art forms that give visibility to human concepts of gods. How is the idea of supernatural power conveyed in each case? Is the god benevolent, threatening, superhuman? Discuss its purpose in the belief system of the society
- Greek figurative sculpture depicts gods as perfect specimens of human form. Their standard of beauty has persisted to the present. Trace the influence of Greek ideals through sculpture of different periods of Western art.

RESOURCES

• Books

B Janson, H.W., History of Art for Young People
BT Cunningham, L. and J. Reich, Culture and Values,

Vols. I and II

Elsen, A., Purposes of Art

• Visuals

B Art 21 Slide Set

Michelangelo: "Creation of Adam"; Cairo: "Harmony, Rahotep and Nofret"; Giza: "Khufu, Model"; Stonehenge; "General View"; "Mask of Tutankhamon"; "Eskimo Ceremonial Effigy Mask"; Athens: "Parthenon West Facade from Below"; Athens: "Erechtheion"; "Kouros"; Praxiteles: "Hermes and Dionysos"; Exekias: "Ajax and Achilles at Draughts"

• Other Visuals

Egyptian gods and goddesses; Greek Kouros; Parthenon frieze; Nike of Samothrace; Masks - Haida and Kwakiutl; Figures of Christ; Apollo from the Temple of Zeus; Hermes by Praxiteles

ART 21

DIVISION: FUNCTION

GOAL TITLE:

THE CHANGING ROLE OF ART IN
SOCIETY

OBJECTIVE 1

STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME

CONCEPT

C. A society's gods find expression in art forms

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. growth of recognition of the various ways art has affected art forms.

See *previous concepts for approaches and criteria.*

OBJECTIVE 1. STUDENTS WILL OBSERVE THE CHANGES IN SYMBOLS AND THEIR MEANING IN ART OVER TIME	CONCEPT D. Changing art forms can glorify authority and personify power
FOCUS - The expression of power through art: — Absolute authority, king worship, warrior kings — The glory of the state: seals, flags, statues, monuments, military regalia — Architecture of authority: civic structures, halls, palaces, fortresses — Architecture of scale: designed to dwarf the individual, accentuate the idea of power; i.e., pyramids; gateways; fortresses; capitols.	RESOURCES Books BT Cunningham, L., and J. Reich, <u>Culture and Values</u> Elsen, A., <u>Purposes of Art</u> Visuals B <u>Art 21 Slide Set</u> Rome: "Detail, Arch of Titus"; Rome: "Arch of Titus"; Rome: "Colosseum"; Versailles: "Galerie des Glaces"; Florence: "Palazzo Vecchio"; "Marcus Aurelius, Equestrian"; "Emperor Justinian and Retinue"
STUDY APPROACHES - Produce a scale model or a scale drawing of a pyramid, palace or fortress of ancient times. Compare it with a scale drawing of a building of equivalent purpose in modern times - Put together a profile of all the symbols of authority and power that identify a particular culture or period of history (for example, the Roman era, the rule of Louis XIV, the British Empire). Explain the significance of the most prominent symbols of power used by a society.	EVALUATION APPROACHES Assessment of student progress should be based on: tests, essays and projects devised to allow students to display growth and knowledge about the functions of art and artifacts in historic cultures. See <i>previous concepts for approaches and criteria.</i>

OBJECTIVE 2. STUDENTS WILL CONSIDER THE CHANGING VALUES PLACED ON DIFFERENT ART FORMS OVER TIME

CONCEPTS

- A. The importance of sculpture changes as the power of the state increases
- B. Changes in painting reflect a society's values
- C. A society's values become visible in architecture
- D. Advances in technology increase the value of multiple images such as prints and photographs.

EVALUATION CRITERIA

- A. Students will be able to perceive common stylistic features in the works of a particular period with increasing accuracy
- B. Students will increase their abilities to attribute unknown works to particular periods or cultures
- C. Students will begin to recognize and describe the characteristics of a work which relate it to one culture or another
- A-D. Students will be able to recognize a range of phenomena that signify changing values between the arts of different periods.

OBJECTIVE 2. STUDENTS WILL CONSIDER THE CHANGING VALUES PLACED ON DIFFERENT ART FORMS OVER TIME

CONCEPT

A. The importance of sculpture changes as the power of the state increases

FOCUS

- Sculpture for public monuments:
 - Commemorative sculpture: historic events, important people
 - Monumental sculptures of Rome: arches, statues, equestrian statues; e.g., Marcus Aurelius, Constantine
 - Civic monuments of Florence: saints for Or San Michele (St. George, St. Mark, St. Matthew) Ghiberti, Donatello, Michelangelo's David
 - Enduring qualities of sculptural material make them suitable for public monuments.

STUDY APPROACHES

- Observe examples in slide or picture format
- Select a theme - important battles, important leaders, kings or religious leaders - and present a selection of works of sculpture that commemorate events or people. Analyze the relationship of the artistic features of the monument to the events or people they represent. (Consider how concepts of power, victory, perseverance, spirituality, nobility are depicted in the sculptural qualities of the works)
- Identify local monuments such as war memorials or statues that commemorate people or events. Note the importance of the location of the monument and the style of sculpture in conveying a message of importance or power. Investigate the history and significance of the monument.

RESOURCES

- **Books**
 - B** Janson, H.W., History of Art for Young People
 - BT** Cunningham, L., and J. Reich, Culture and Values, Vols. I and II
 - Elsen, A., Purposes of Art
- **Visuals**
 - B** Art 21 Slide Set
 - "Marcus Aurelius, Equestrian"; Donatello: "Gattamelata"; Michelangelo: "David"; Rome: "Column of Trajan"; Rome: "Arch of Titus"; Donatello: "David"; Donatello: "St. Mark"; Rodin: "The Burghers of Calais"
- **Other Visuals**
 - Busts of popes, kings, public figures

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. participation in class discussion
2. written work and presentation.

cont...

ART 21

DIVISION: FUNCTION

GOAL TITLE: THE CHANGING ROLE OF ART IN SOCIETY

OBJECTIVE 1 STUDENTS WILL CONSIDER THE CHANGING VALUES PLACED ON DIFFERENT ART FORMS OVER TIME

CONCEPT A. The importance of sculpture changes as the power of the state increases

EVALUATION APPROACHES (cont'd)

A thorough analysis of the effects of the power of the state on sculpture will be best displayed in written work and presentation.

OBJECTIVE 2 STUDENTS WILL CONSIDER THE CHANGING VALUES PLACED ON DIFFERENT ART FORMS OVER TIME

CONCEPT B. Changes in painting reflect a society's values

FOCUS

- The ways people use painting to express what is important to them
 - Painting has had different forms throughout history:
 - wall painting: mosaic, fresco (decorative, narrative, permanent)
 - painting on objects: Greek vase painting (narrative, decorative)
 - painting on flat panels: canvases, panels, altarpieces
 - Painting has had different functions through history:
 - devotional: instruct, inspire spirituality
 - genre: describe life, comment on society
 - landscape: describe places, evoke emotions
 - portraits: describe people, evoke memory, symbolize status
 - decoration: ornamentation, identification, persuasion.

STUDY APPROACHES

- Identify five paintings from different periods that can be classified in a single category such as devotional, genre, landscape, or portrait. Develop a presentation that explains the common elements and differences in the works
- Using a single theme or subject, identify and compare three works on that theme that are executed in three different painting formats (e.g., a procession, depicted in mosaic, fresco, and on canvas).

RESOURCES

- **Books**
 - B** Janson, H.W., History of Art for Young People
 - BT** Cunningham, L., and J. Reich, Culture and Values, Vols. I and II
 - Elsen, A., Purposes of Art
 - **Visuals**
 - B** Art 21 Slide Set
- Dionysiac: "Villa of Mysteries"; Thebes: "Tomb of Amenemhet, Workers in Papyrus Thicket"; Thebes: "Tomb of Nakht Hunting Scene"; Holbein: Portrait of Henry VIII"; Limbourg Bros: Les Très Riches Heures du Duc De Berry"; May: "A Cavalcade"; Giotto: "Life of Christ, Lamentation"; Lorenzetti: "Effects of Good Government, Market Scene"

Other Visuals

Byzantine Mosaics; Greek figured vases; portaits; genre painting; landscapes

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. ability to recognize and describe a variety of forms and functions of painting in written work and class question periods.

ART 21

DIVISION: FUNCTION

GOAL TITLE: THE CHANGING ROLE OF ART IN SOCIETY

OBJECTIVE 2. STUDENTS WILL CONSIDER THE CHANGING VALUES PLACED ON DIFFERENT ART FORMS OVER TIME

CONCEPT C. A society's values become visible in architecture

FOCUS

- Architecture:
 - Public and monumental, expressions of the systems, guardian of the past, centre of political life
 - Temples, churches, civic buildings, palaces, monasteries, shrines, amphitheatres
 - visibility, permanence and scale of building makes them natural vehicles for expressions of stately or religious power
 - the use of public buildings as gathering places has given them social importance throughout history
 - how a society organizes and encloses space for public use affects the ways people perceive themselves in groups.

STUDY APPROACHES

- Observe examples in slide or picture format. If possible, visit a public building or meet with an architect
- Compare and contrast, in as much detail as possible, a Greek or Roman amphitheatre with a major stadium in your own locality or a nearby city. How are the dimensions, construction, organization of space, decoration and purposes similar or different? Make diagrams that illustrate comparative scale. Consider the relative importance of such buildings to the community between the historic period and the contemporary one
- Conduct a similar comparison as above using a temple or cathedral, palace or public building and a modern counterpart

cont....

RESOURCES

• Books

BT Cunningham, L., and J. Reich, Culture and Values, Vols. I and II
Elsen, A., Purposes of Art

• Visuals

B Art 21 Slide Set

Rome: "Pantheon Interior"; Rome: "Colosseum"; Carlo Maderno: "Facade of St. Peter's"; Athens: "Parthenon, West Facade from Below"; "Salisbury Cathedral Facade"; Chartres: "Royal Portal"; Athens: "Erechtheion"

• Other Visuals

Medici Palace; parliament buildings; skyscrapers; modern churches; public buildings; stadia; shopping centres; universities; colleges; schools

cont....

OBJECTIVE 2. STUDENTS WILL CONSIDER THE CHANGING VALUES PLACED ON DIFFERENT ART FORMS OVER TIME	
CONCEPT C. A society's values become visible in architecture	
STUDY APPROACHES (cont'd) Do a study of a single architect who designed several public buildings (e.g., Bernini, Christopher Wren). Analyze the mood of the era in which that designer worked (political, social, religious).	EVALUATION APPROACHES Assessment of student progress should be based on: ability to perceive and describe the significance of public architecture in different historical periods through written work, class discussions, tests, presentations to class members.

OBJECTIVE 2 STUDENTS WILL CONSIDER THE CHANGING VALUES PLACED ON DIFFERENT ART FORMS OVER TIME	CONCEPT D. Advances in technology increase the value of multiple images such as prints and photographs
FOCUS • The history of printmaking as an art form • The history of photography as an art form — Prints as multiple originals of genuine quality: etchings, engravings, lithographs, relief print, serigraphs — Rembrandt, Dürer etchings and engravings — Warhol, Lichtenstein, Vasarely serigraphs — The question of the value of reproductions of a single image in relation to the concept or originality, preciousness — Photography and printing - the effects each has had on the other.	RESOURCES • Books Faulkner, R., and E. Ziegfeld, <u>Art Today</u>, pp. 230-252 Richardson, J., <u>Art: The Way It Is</u> • Visuals B <u>Art 21 Slide Set</u> Dürer: "Apocalypse" • Other Visuals Rembrandt etchings and engravings; Goya etchings; Toulouse-Lautrec lithographs; Kollwitz etchings and lithographs; Warhol serigraphs; Adams and Stieglitz photographs
STUDY APPROACHES • Observe examples in slide and actual format • Discuss the relative values of a Rembrandt etching and a painting by the same artist. Consider the question of value of unique works of art in contemporary society • Meet with a professional artist who works in a print medium. Find out about tools, techniques, print procedures and the history of the particular medium • Research the development of photography during the last part of the nineteenth century. Investigate the fine arts aspect of photography and the effect it had on Impressionist painters; then analyze the effects it has had on modern art (e.g., super-realism, portrait painting).	EVALUATION APPROACHES Assessment of student progress should be based on: 1. ability to recognize a variety of print media 2. observation of participation in class discussion. <i>Use checklist to assess written work.</i>

OBJECTIVE 3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART

CONCEPTS

- A. Art has been used to educate
- B. Art has been used to persuade
- C. Art has been used to record events
- D. Art has been used to enhance.

EVALUATION CRITERIA

- A-D. Students will be able to recognize a range of cultural purposes that have been served by art in the past. They will begin to describe art works in terms of their purposes for people of other times.

OBJECTIVE 3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART	CONCEPT A. Art has been used to educate	FOCUS • Religious Instruction: — Production of manuscripts, storytelling illuminations - sacred books — Mosaics, frescoes and altarpieces that describe holy events in Christianity • Civic and Secular Instruction: — Secular allegories describing myths, legends, commentaries — Presentation of knowledge and beliefs — Use of pictures to edify: in periods of history wherein few people could read, visual imagery was of the same importance that books, magazines and newspapers are today — Stained glass, Gothic and Romanesque sculptures, iconographic images — Illumination: artistic life of the monastery - copying and illuminating manuscripts. STUDY APPROACHES • Observe examples in slide and picture form • Present literary or biblical passages that correspond to the illustrations in manuscripts, murals, altarpieces • Describe and analyze the symbolism contained in the works: consider placement cont.... RESOURCES • Books BT Cunningham, L., and J. Reich, <u>Culture and Values</u>, Vols. I and II Elsen, A., <u>Purposes of Art</u> • Visuals B <u>Art 21 Slide Set</u> Chartres: "West Facade"; Chartres: "South Porch, Tympanum"; Chartres: "Royal Portal"; Altdorfer: "Battle of Issos"; Lorenzetti: "Effects of Good Government, Market Scene"; "Utrecht Psalter Psalm 73"; Dürer: "Apocalypse" • Other Visuals Mosaics; gothic sculptures; renaissance wall frescoes EVALUATION APPROACHES Assessment of student progress should be based on: 1. participation in class discussion 2. extent of ability to exhibit the concept of art for information and education as shown in projects, essays, presentations.
---	--	--

OBJECTIVE 3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART		
CONCEPT	A. Art has been used to educate	
STUDY APPROACHES (cont'd)		
<u>Student Work</u> Choose a theme or concept of importance from social studies or English classes. Collect pictures and draw symbols and illustrations that would help to explain and teach that concept or theme to viewers who are to read the text. Develop a display, mural, collage or illuminated manuscript that informs the viewer.		

OBJECTIVE 3 STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART**CONCEPT** B. Art has been used to persuade**FOCUS**

- The power of art to convince, persuade, as it has been used through time
- Art as propaganda (art's function to propagate ideas)
- Art of war - posters, monuments, paintings of heroic deeds or events
- Political and ideological expression
- Social commentary - expressions of humanitarian concern
- Satire - ridiculing people and institutions in an attempt to achieve change
- Advertising art - visual art in marketing products or ideas - symbolism used to persuade the consumer.

STUDY APPROACHES

- Observe examples in slide and picture form
- Use a thematic approach: select a theme that has been used by several artists (the power of revolution, oppression of peasants, horrors of war). Look for common characteristics (dramatic colours, strong gestures, high contrasts, exaggerated features).

Student Projects

- Select a timely local political issue. Develop a persuasive composition in 2-D or 3-D (poster, political cartoon, maquette for a sculpture, drawing, painting or photo montage)

cont...

RESOURCES• **Books**

Richardson, J., Art: The Way It Is
 Feldman, E., Varieties of Visual Experience

• **Visuals****B** Art 21 Slide Set

Goya: "Shootings of May 3, 1808"; Kollwitz: "Death Takes the Children"; Gericault: "Raft of Medusa";
 David: "Death of Socrates"; David: "Marat Dead";
 David: "Oath of the Horatii"; Millet: "The Cleaners";
 Daumier: "Rue Transnonain"

• **Other Visuals**

Goya; Toulouse-Lautrec; posters; political cartoons;
 advertisements

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. knowledge demonstrated through participation in class discussions and projects
2. the clarity and variety of ideas about the persuasive functions of art employed in the works they analyze.

Use quizzes, checklists, studio-teacher interviews.

OBJECTIVE 3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART	
CONCEPT B. Art has been used to persuade	
STUDY APPROACHES (cont'd) - Write an imaginary speech to express verbally the sentiments of a persuasive poster or painting. Research the background events that inspired the art - Do a thorough analysis of the artistic attributes of a piece of advertising art. Use the process of art criticism* description, analysis, interpretation and judgment. * See Appendix 2 - Art Criticism.	

OBJECTIVE 3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART

CONCEPT C. Art has been used to record events

FOCUS

- A function of art - to preserve information and glorify the past
 - Narrative visual accounts of events
 - Monuments recalling major historical events such as battles, coronations, conquests
 - Hieroglyphic writing
 - Narrative friezes
 - Sarcophagi
 - Obelisks
 - Arches
 - Greek vases
 - Equestrian statues
 - Photography
 - Murals

STUDY APPROACHES

- Observe examples in slide and picture form
- Compare changing imagery of the "Battle of Issos" from the Roman mosaic of Pompeii with Altdorfer's panel of 1529
- Select one work from the sources suggested. Find a work of similar type or theme from the twentieth century and complete a comparison of the two. Use the processes of art criticism to organize the comparison. (See Appendix 2.)

RESOURCES

• Books

B Janson, H.W., History of Art for Young People
BT Cunningham, L., and J. Reich, Culture and Values, Vols. I and II

Elsen, A., Purposes of Art

• Visuals

B Art 21 Slide Set

Altdorfer: "Battle of Issos"; Rome: "Arch of Titus, Spoils of Jerusalem"; David: "Death of Socrates"; Mesopotamia: "Assurnasipal Shooting from Chariot"; Thebes: "Hunting Scene"; "Book of Durrow"; Picasso "Guernica"

• Other Visuals

West: "Death of Wolfe"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. participation in class projects and discussions
2. written or spoken comparisons and descriptions.

Look for demonstration of knowledge of a variety of ways art has been used to commemorate events.

OBJECTIVE 3. STUDENTS WILL IDENTIFY CHANGES OVER TIME IN THE WAYS PEOPLE USE ART

CONCEPT D. Art has been used to enhance

FOCUS

- Art is decoration/ornamentation.
- Application of artistic efforts to functional objects:
 - Greek red-and-black figured vessels
 - Burial wares, tomb ornaments - Egypt
 - Sarcophagi
 - Cassoni (painted wedding chests) - Renaissance Italy
 - Clothing - armor - wall painting in palaces
 - Furniture - dishes.

STUDY APPROACHES

- Collect as many examples as possible of the decorative use of the work of artists (e.g., "Cellini Salt-Cellar", manuscript illumination). Discuss the adaptation of the artistic style to the function of the object. How is the prevailing style of the time manifest in the decoration of the object? Find examples of similar uses of artists' skills in recent times. (E.g., Rosenthal plates by Vasarely, furniture, dishes and architectural decoration by art nouveau artists.)

RESOURCES

- **Books**

BT Cunningham, L., and J. Reich, Culture and Values, Vols. I and II

- **Visuals**

B Art 21 Slide Set

"Purse lid, Sutton Hoo"; "Lindisfarne Gospels";
 "Echternach Gospels"; "Ebbo Gospels"; Cellini:
 "Saltcellar of Francis"; Pompeii: "Villa of Mysteries"

- **Other Visuals**

Ornamentation at Versailles; Egyptian jewelry; clothing;
 furniture; sarcophagi

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. participation in class discussions
2. written work and presentations
3. checklists, quizzes, student-teacher interviews.

OBJECTIVE 4 STUDENTS WILL CONSIDER THE EMERGING VALUE OF HISTORIC ARTIFACTS

CONCEPTS

- A. The rarity and age of artifacts tend to increase their value in our culture
- B. Museums help to bestow value on artifacts.

EVALUATION CRITERIA

- A-B. Students will be able to analyze the value of art works to people who own them. They will be able to recognize and describe the factors that effect change in the value of a work of art over time.

OBJECTIVE 4 STUDENTS WILL CONSIDER THE EMERGING VALUE OF HISTORIC ARTIFACTS

CONCEPT A. The rarity and age of artifacts tend to increase their value in our culture

FOCUS

- The quality of age in art:
 - Art evokes the most immediate glimpse of past culture
 - Concept of the collector - the desire to own what is of highest quality. Art is an investment. Collectors enhance the value of old works of art. Monetary value - aesthetic value
 - The idea of past art achievements seen as better, more valuable - the notion that what is preserved the longest must be of better quality than what is new (the "tried and the true"). This concept contradicts the idea of the avant-garde and originality in modern art.

Consider: The criteria of collectors, museums in acquiring historic works. The business of forgery - why owning the real work is so important.

STUDY APPROACHES

- Discuss the above concepts and the values they reveal
- Investigate the practices of private art collectors. Imagine you are a wealthy connoisseur of historic art of a particular period. Research and justify your acquisition of a famous work by your favorite artist
- Hold a simulated auction of rare paintings and sculptures. Describe the works, emphasizing the criteria that collectors would use in selecting objects for purchase.

RESOURCES

- **Books**
 - Art magazines
 - Feldman, E., The Artist, Ch. 11
- **Visuals**
- B** Art 21 Slide Set
 - Michelangelo: "Tomb of Giuliano de Medici";
 - Michelangelo: "Moses, Rachel and Leah, Fr. Julius II Tomb"; Rome: "Arch of Titus"; Cellini: "Saltcellar of Francis"; Tres Riches Heures, "May, A Cavalcade"
- **Other Visuals**

Works commissioned by wealthy patrons; works of known extreme value - e.g., Rembrandt, Rubens, Picasso; objects d'art known for their inclusion in collections

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. participation in class discussions and projects
2. presentations and written work that show an awareness of the value of historic artifacts in modern times.

OBJECTIVE 4. STUDENTS WILL CONSIDER THE EMERGING VALUE OF HISTORIC ARTIFACTS	CONCEPT B. Museums help to bestow value on artifacts	FOCUS - The function of museums in modern culture: - Museums and art galleries protect and preserve historic artifacts - Value of museums in contemporary times - to make art available to the public - Museums tend to affect the way we look at art. Art is seen as non-functional, separate from daily life - Role of travelling exhibits, technology of museums, display techniques, archivists, preservation techniques, curators. STUDY APPROACHES - Investigate the purposes and organization of a local museum or art gallery - Interview a museum director. Find out the museum's policy on acquisitions, displays, public access. Find out how the museum preserves and stores artifacts - Create a miniature museum. Organize a show of art works or precious items belonging to class members. Develop a theme. Display with a catalogue and historic explanations of each artifact. RESOURCES - Other Visuals Sets of examples from major public collections such as Alberta Art Foundation, Canada Council Art Bank and corporate collections such as oil companies - Film/Video NFB and Alberta Education - "Wings of Time". Also called "The Provincial Museum and Archives". Available also in videotape from ACCESS The Edmonton Art Gallery - "Behind the Scenes" Video - Cinetel for Alberta Education - "Gallery" EVALUATION APPROACHES Assessment of student progress should be based on: - participation in class discussions and projects - demonstrated growth in learning about the purposes of museums - written work, presentations, comments.
---	---	--

ART 21

Section II

CREATION OF ART



OBJECTIVE 1 STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS

CONCEPTS

- A. The social status of the artist has differed in different historical periods
- B. The concept of artistic individuality is specific to modern society.

EVALUATION CRITERION

- A-B. Students will be able to recognize the evolution of the social function and social recognition of artists through time

B Sightlines laserdisc contains visuals which will be useful in illuminating concepts in this section.

B - denotes BASIC resource
BT - denotes BASIC TEACHER resource
R - denotes RECOMMENDED resource

ART 21

DIVISION: CREATION

GOAL TITLE: THE CHANGING PROFESSION OF THE ARTIST

OBJECTIVE

1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS

CONCEPT

- A. The social status of the artist has differed in different historical periods

FOCUS

- The artists as shaman - prehistoric and tribal societies: interpreters of spirituality
- The artist as artisan - ancient craftspeople - skilled labourers
- The artist as Medieval guildsman - organized masks - craftsman; mostly anonymous skilled members of collectives
- The artist as social commentator - (beginning with the nineteenth century) artists who depicted political or social conditions that suggest change revolution
- The artist as graphic designer - illustrator and designer for commerce and industry
- The artist as celebrity - gallery idol, media personality.

STUDY APPROACHES

Reading and research of historical literature leading to some of the following projects:

- Develop an imaginary journal entry or "autobiography" of an artist in prehistoric times, his responsibilities to his tribe, the reasons for making art (or artist as slave in Ancient Egypt or Greece)
- Develop a description of life in the medieval guild: the practices and expectations. Select a craft (e.g., stone carver) and describe the craftsman's way of working. Write in autobiographic style
- Collect and display political cartoons and works of art that depict a deliberate political or social viewpoint

cont....

RESOURCES

• Books

Feldman, E., The Artist
Elsen, A., Purposes of Art

• Visuals

B Art 21 Slide Set

Lascaux: "A Bison"; Eskimo: "Ceremonial Effigy Mask"; Chartres: "South Tympanum"; Sumeria: "Goat in a Thicket"; Daumier: "Rue Transnonain"; Kollwitz: "Death Takes the Children"; Toulouse-Lautrec: "At the Moulin Rouge"; Warhol: "Gold Marilyn Monroe 1962"; Dali: "Persistence of Memory"

• Other Visuals

Ancient works (wall paintings, bas-relief sculptures; Greek vase painting) showing artists at work; medieval works of bas-relief; illumination of manuscripts; stained glass portraying artists at work; self-portraits of Renaissance artists in sculpture and paint - da Vinci; Ghiberti; Durer; Rembrandt; paintings of artists' studios; Courbet; Velasquez (Las Meninas); Matisse; Manet; photographs of twentieth century artists in their studios

cont....

OBJECTIVE 1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS	
CONCEPT A. The social status of the artist has differed in different historical periods	
STUDY APPROACHES (cont'd) • Discuss the response of the public to such works and how the artist is affected by this, as well as how popular thought is affected by such works • Compare the role of the ancient artisan and the modern graphic designer - the differences in social status, recognition of personal style, demands placed upon them. Use visual examples to support the analysis • Research the life of a twentieth century artist; investigate the sources of his or her fame, how the artist was portrayed in the media, the events that shaped his or her life.	• Films/Video CBC - "The Spirit Speaking Through", available through ACCESS EVALUATION APPROACHES Assessment of student progress should be based on: 1. a growing ability to appreciate the roles of artists in societies which differ from our own 2. understanding of differences. <i>Evidence of this will be found in the comparisons and kinds of information introduced in the projects, presentations and discussions.</i> <i>Interviews with individual students and an evaluation of participation in projects, discussions.</i>

ART 21

DIVISION: CREATION

GOAL TITLE: THE CHANGING PROFESSION OF THE ARTIST

OBJECTIVE 1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS

CONCEPT B. The concept of artistic individuality is specific to modern society

FOCUS

- The changing concept of originality, authorship, its source and the reason it is valued in our time
- Ancient times - as far as we know, artists were not expected to be "original"
- Medieval times - artist as artisan - guild and workshop = technician, collaborative efforts
- High Renaissance - concept of artistic genius - artist as creator of new inventions
- Modern times - the notion of the individual artist creating works for an "art market", for an unspecified location, unspecified audience.

STUDY APPROACHES

Discuss, research, look at examples.

- Plan a discussion of the notion of artistic freedom and its relative importance in human history. Discuss the opposing values of tradition and originality and the part each plays in our own society.

Student Projects

- Write an imaginary interview with an apprentice guildsman in medieval times. Have him describe the expectations he must meet to go through the levels of journeyman and master craftsman

cont....

RESOURCES

• Books

Feldman, E., The Artist
Elsen, A., Purposes of Art

• Visuals

B Art 21 Slide Set

Lascaux: "A Bison"; Eskimo: "Ceremonial Effigy Mask"; Chartres: "South Tympanum"; Sumeria: "Goat in a Thicket"; Daumier: "Rue Transnonain"; Kollwitz: "Death Takes the Children"; Toulouse-Lautrec: "At the Moulin Rouge"; Warhol: "Gold Marilyn Monroe 1962"; Dali: "Persistence of Memory"

• Other Visuals

Ancient works (wall paintings, bas-relief sculptures; Greek vase painting) showing artists at work; medieval works of bas-relief; illumination of manuscripts; stained glass portraying artists at work; self-portraits of Renaissance artists in sculpture and paint - da Vinci; Ghiberti; Durer; Rembrandt; paintings of artists' studios; Courbet; Velasquez (Las Meninas); Matisse; Manet; photographs of twentieth century artists in their studios

OBJECTIVE 1. STUDENTS WILL INVESTIGATE THE ROLE AND INFLUENCE OF ARTISTS ON THEIR SOCIETIES IN DIFFERENT ERAS

CONCEPT B. The concept of artistic individuality is specific to modern society

STUDY APPROACHES (cont'd)

- Develop a scenario that illustrates the events of the competition for the baptistery doors in Florence (by Ghiberti, early fifteenth century). Include characters from the cathedral works committee, the two main competitors Ghiberti and Brunelleschi. Present the scenario with accompanying slides of the works of each artist
- Select a well-known controversial modern artist. Write a press release to publicize the artist's next "opening" at a major gallery. Do research at commercial galleries to get an idea of the kinds of remarks included in such writings. Present with slides and brochures (designed by students).

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. a growing ability to appreciate the roles of artists in societies which differ from our own.

Evidence of this will be found in the comparisons and kinds of information introduced in the projects, presentations and discussions. Assess understanding of differences by interviews with individual students and evaluate participation in projects, and discussions.

OBJECTIVE 2 STUDENTS WILL CONSIDER THE DEVELOPMENT OF PATRONAGE AS A FACTOR IN THE ROLE OF THE ARTIST

CONCEPT

Patronage practices of commissioning and paying artists to create works have affected the production and quality of works of art through time.

EVALUATION CRITERION

A. Students will be able to recognize the continuity and change in patterns of patronage through time.

OBJECTIVE

2. STUDENTS WILL CONSIDER THE DEVELOPMENT OF PATRONAGE AS A FACTOR IN THE ROLE OF THE ARTIST

CONCEPT

A. Patronage practices of commissioning and paying artists to create works have affected the production and quality of works of art through time

FOCUS

- Motives, transactions, standards, contracts
- Consider the following factors in analysis of works:
 - Royal patronage - court painters, portraitists, royal commissions: the authority of the monarch over artists in historical times
 - Religious or clerical patronage - commissions for churches, monasteries
 - Private patronage - individuals and families securing works for their homes, commissioning public monuments and memorials for public recognition. Private collections today
 - Corporate or government patronage - stimulation of artistic production by and for public viewing. Galleries, museums, corporate collections, institutions.

STUDY APPROACHES

Discuss, research, look at examples.

Students Projects

- Assume that you are a courtier in charge of the palace gallery or a royal patron in a particular stylistic period. Select the list of paintings you would advise your ruler to purchase. Describe the artists' ways of working. Justify your collection in terms of the style of the time.

cont....

RESOURCES

- **Books**

BT Cunningham, L., and J. Reich, Culture and Values, Vols. I and II

Elsen, A., Purposes of Art

Cornell, S., Art: A History of Changing Styles

- **Visuals**

B Art 21 Slide Set

Tres Riches Heures du Duc de Berry, "May, A Cavalcade"; Cellini: "Saltcellar of Francis"; Donatello: "David"; Donatello: "Gattamelata"; Donatello: "St. Mark"; Michelangelo: "David"; Michelangelo: "Tomb of Giuliano de Medici"; Michelangelo: "Moses, Rachel and Leah, Fr. Julius Tomb, Rome, S. Pietro in Vincoli"; Michelangelo: "Creation of Adam"; Giotto: "Life of Christ, Lamentation"

- **Other Visuals**

royal patronage

Titian: portraits of monarchs; Rubens: paintings of scenes from the life of Marie de Medici; Velasquez; Bernini; Holbein

cont...

ART 21

DIVISION: CREATION

GOAL TITLE: THE CHANGING PROFESSION OF THE ARTIST

OBJECTIVE 2: STUDENTS WILL CONSIDER THE DEVELOPMENT OF PATRONAGE AS A FACTOR IN THE ROLE OF THE ARTIST

CONCEPT

A. Patronage practices of commissioning and paying artists to create works have affected the production and quality of works of art through time

STUDY APPROACHES (cont'd)

- Develop a slide/picture presentation that shows the different forms of art commissioned by the royal courts as opposed to religious commissions (e.g., court painters vs. papal painters)
- Write an imaginary contract between a patron and artist for a "made-to-order" sculpture or altarpiece for the patron's stately home in Renaissance Europe
- Assume you are the Director of the National Gallery. Write a speech for television describing your policy for commissioning and acquiring works by modern Canadian artists. Present the speech to the class.

• Other Visuals (cont'd)

religious patronage

Ghiberti: "The Gates of Paradise"; Michelangelo:

"Studies for the Libyan Sibyl"; Raphael:

"Madonna and Child"; School of Athens; work commissioned by the Church for public view

private patronage

Ghirlandaio: "Francesco Sassetti and his Son";

portraits of nobility, da Vinci: "Mona Lisa";

frescoes in private palaces and chapels

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. participation in discussion and ability to recognize the effects of patronage on the production and quality of works through comparisons, descriptions, analytical statements in their spoken and written work.

OBJECTIVE 3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST

CONCEPTS

- A. An artist's style is identified by unique traits in that individual's work
- B. Artists' ways of working change throughout their lifetimes
- C. Artists are often influenced by the work of artists of the past as well as by their contemporaries
- D. Artists are often influenced by changing social conditions, political events, and events in their personal lives, and these influences can be detected in changes in their work.

EVALUATION CRITERIA

- A. Students will be able to recognize and describe stylistic features in the works of a single artist with increasing accuracy and range
- B-D. Students will be able to recognize and describe changes in the work of a single artist over time, and begin to identify the factors that influenced those changes.

ART 21

DIVISION: CREATION

GOAL TITLE: THE CHANGING PROFESSION OF THE ARTIST

OBJECTIVE 1

STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST

CONCEPT

A. An artist's style is identified by unique traits in that individual's work

FOCUS

- Identification and Attribution:
 - The concept of style as a group of characteristic traits that define the collected works of an artist
 - Examine the collected examples of one artist's work. Isolate traits that make those works recognizable as belonging to that artist.

STUDY APPROACHES

- Discuss, research, look at examples
- Select an artist whose work is well documented. Assemble as much information and as many examples of the artist's work as possible. Develop a list of identifying characteristics of that artist
- Invent an exercise that tests students' abilities to recognize the artist's work: include in a collection of slides of that artist a few examples of works by a contemporary. Have students explain how they perceive the similarities and differences.

Student Projects

- Plan a "blockbuster" exhibition of work of your chosen artist - organize the collection and write the catalogue describing the artist's style for viewers who will see the show in museums in major cities.

RESOURCES

- **Books**

BT Cunningham, L., and J. Reich, Culture and Values, Vols. I and II

Eisen, A., Purposes of Art
Feldman, E., The Artist

- **Visuals**

B Art 21 Slide Set

Michelangelo: "David"; Michelangelo: "Tomb of Giuliano de Medici"; Michelangelo: "Moses, Rachel and Leah, Fr. Julius II Tomb, Rome, S. Pietro in Vincoli"; Michelangelo: "Creation of Adam"; Donatello: "St. Mark"; Donatello: "Gattamelata"; David: "Death of Socrates"; David: "Morat Dead"; David: "Oath of the Horatii"; Picasso: "Guernica"; Picasso: "Harlequin, 1915"; Picasso: "Ma Joli, 1911-12"

- **Other Visuals**

A series of art works by the selected artist

cont...

OBJECTIVE 3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST

CONCEPT A. An artist's style is identified by unique traits in that individual's work

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. skills of recognition and differentiation of works by artists studied in class, demonstrated in tests, recognition games, quizzes, and the auction simulation.

ART 21

DIVISION: CREATION

GOAL TITLE: THE CHANGING PROFESSION OF THE ARTIST

OBJECTIVE 3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST

CONCEPT B. Artists' ways of working change throughout their lifetimes

FOCUS

- Stylistic Development:
 - Media - size - style - subject matter
 - One artist: selection of one artist's works from early to late
 - Trace patterns of change that are evident in the above areas
 - Examine early life, training, choice of medium, subject matter.

STUDY APPROACHES

Discuss, research, look at examples
Use the artist selected for the Concept A

Student-Teacher Projects

- Develop an illustrated chronology or timeline that shows the development of that artist's style. Include a brief biography that highlights important events of the artist's life. Analyze the effects of those events on the artist's style

Note: *Students should be urged to emphasize artistic change rather than life story.*

RESOURCES

• Books

BT Cunningham, L., and J. Reich, Culture and Values, Vols. I and II
Feldman, E., The Artist
Elsen, A., Purposes of Art
Cornell, S., Art: A History of Changing Styles

• Visuals

B Art 21 Slide Set

Michelangelo: "David"; Michelangelo: "Tomb of Giuliano de Medici"; Michelangelo: "Moses, Rachel and Leah, Fr. Julius II Tomb, Rome, S. Pietro in Vincoli"; Michelangelo: "Creation of Adam"; Donatello: "St. Mark"; Donatello: "Gattamelata"; David: "Death of Socrates"; David: "Death of Marat"; David: "Oath of the Horatii"; Picasso: "Guernica"; Picasso: "Harlequin, 1915"; Picasso: "Ma Joli, 1911-12"

• Other Visuals

A series of art works by the selected artist

cont...

OBJECTIVE 3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST

CONCEPT B. Artists' ways of working change throughout their lifetimes

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. understanding of the changes in artist's style through recognition of early vs. late works
2. ability to discuss and describe changes in the artist's work in verbal or essay form.

ART 21

DIVISION: CREATION

GOAL TITLE: THE CHANGING PROFESSION OF THE ARTIST

OBJECTIVE

3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST

CONCEPT

- C. Artists are often influenced by the work of artists of the past as well as by their contemporaries

FOCUS

- Schools of Influence:
 - Influence of other artists can be detected in changes in their work
 - artists from history whose work is admired: techniques or subject matter as inspiration
 - artist's colleagues: the influence of the immediate contemporary artistic community
 - the concept of the "school" (e.g., the Bauhaus "school").

Speculation about influence is different from direct interpretation: care should be taken to avoid strict causal connections between artists' styles.

STUDY APPROACHES

Discuss, research, look at examples. Use artist selected for the previous two concepts

- Study the other artists working in his locale, time and medium. Find out what artists he admired, studied or worked with. Look for influence of that artist in artists of later times. Can a thread of influence be detected from predecessors through the artist to successors?

cont....

RESOURCES

- **Books**

Feldman, E., The Artist
 Elsen, A., Purposes of Art
 Cornell, S., Art: A History of Changing Style

- **Visuals**

B Art 21 Slide Set

See previous concepts

Donatello: "Hermes and Dionysus"; Exekias: "Ajax and Achilles at Draughts"; Botticelli: "Dante's Inferno, Canto XV"; Goya: "Shootings of May 3, 1808"; Cezanne: "Still Life with Apples 1890-1900"; Braque: "Oval Still Life, The Violin"

- **Other Visuals**

Art works by the selected artist; works by artist's predecessors of influence; known colleges and successors who were influenced by them in a stylistic period

cont...

OBJECTIVE 3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST

CONCEPT C. Artists are often influenced by the work of artists of the past as well as by their contemporaries

FOCUS (cont'd)

Student Project

- Write an imaginary journal or diary by the artist in question, describing the sources he selected for techniques, stylistic traits and inspiration OR
- Write a journal or diary as if you were an artist studying under a master you admire and describe how that artist influences your work.

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. understanding of the various sources of influence on an artist's work (changes in style, media, content, similarities in style) in verbal and written statements about the works.

ART 21

DIVISION: CREATION

GOAL/TITLE: THE CHANGING PROFESSION OF THE ARTIST

OBJECTIVE 3

STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST

CONCEPT

D. Artists are often influenced by changing social conditions; political events, and events in their personal lives, and these influences can be detected in changes in their work

FOCUS

- Cultural Context:

— An individual artist: cultural events, values, traditions; political events such as wars; personal events in the artist's life (change in economic status, family events, ambitions)

Speculation about influence is different from direct interpretation: care should be taken to avoid strictly causal connections.

STUDY APPROACHES

Discuss, research, look at examples. Use the artist selected for the previous three concepts

- Study the cultural and political history of the time in which the artist worked: (a) identify major historical events that affected life of the time; (b) find out what everyday life was like in the time of the artist; (c) find out the artist's status in his society; (d) learn available information about the artist's life story. Research art historical descriptions and interpretations of the artist's work to see if these writers give suggestions of the influence of all these factors on the artist's style or the content and themes of his or her work.

RESOURCES

- Books

BT Cunningham, L., and J. Reich, Culture and Values, Vols I and II

Feldman, E., The Artist

Elsen, A., Purposes of Art

- Visuals

B Art 21 Slide Set

See previous concepts

Donatello: "Hermes and Dionysus"; Exekias: "Ajax and Achilles at Draughts"; Botticelli: "Dante's Inferno, Canto XV"; Goya: "Shootings of May 3, 1808"; Cezanne:

"Still Life with Apples 1890-1900"; Braque: "Oval Still Life, The Violin"

- Other Visuals

Art works by the selected artist; works by artist's predecessors of influence; known colleges and successors who were influenced by them in a stylistic period

cont...

OBJECTIVE 3. STUDENTS WILL EXAMINE AND COMPARE A SERIES OF WORKS DEVELOPED OVER A PERIOD OF TIME BY A PARTICULAR ARTIST	
CONCEPT D. Artists are often influenced by changing social conditions, political events, and events in their personal lives, and these influences can be detected in changes in their work	EVALUATION APPROACHES Assessment of student progress should be based on: 1. understanding of the various sources of influences on an artist's work (changes in style, media, content, similarities in style) in verbal and written statements about the works.



ART 21

Section III

APPRECIATION OF ART



OBJECTIVE 1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS

CONCEPTS

- A. Much of the art of the ancient world emphasizes power
- B. Western art helped to shape Christendom during the middle ages
- C. During the Renaissance, art reflected a new humanism and individualism.

EVALUATION CRITERIA

- A-C. Students will be able to demonstrate an increasing ability to analyze the relationship of art works to the cultures for which they were made. They will begin to use these considerations in their discussion of art works.

B **Sightlines** laserdisc contains visuals which will be useful in illuminating concepts in this section.

B - denotes BASIC resource
BT - denotes BASIC TEACHER resource
R - denotes RECOMMENDED resource

OBJECTIVE 1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS

CONCEPT A. Much of the art of the ancient world emphasizes power

FOCUS

(See also FUNCTION 1.D, 2.A, 2.C, 3.A, and APPRECIATION 3.A, 3.B)

- The king is represented as a deity in Egypt, Assyria, Rome
- Greek art idealizes the power of the athlete
- The military might of Rome is made visible in relief sculpture.

STUDY APPROACHES

- Plan an imaginary tour of Egypt and Mesopotamia to highlight figures of king as deity. Write travel brochure descriptions
- Prepare a museum catalogue of public monuments of the athlete as symbolizing power
- Select an event enshrined in ancient literatures and write/draw a design for a commemorative relief
- Observe examples in slide and picture format
- Select visual examples of art which reflect the power of the state.

RESOURCES

• Books

BT Cunningham, L., and J. Reich, Culture and Values, Vol. I, pp. 8-66, pp. 195-... (Ara Pacis, Rome, p. 9-13 BC)

Elsen, A., Purposes of Art, Ch. 12, p. 202

Cornell, S., Art: A History of Changing Styles, pp. 17-66

• Visuals

B Art 21 Slide Set

Giza: "Khafre, Seated Portrait"; Mesopotamia:

"Assurnasipal Shooting from Chariot"; Mesopotamia:

"Assurbanipal Slaying Lion"; Rome: "Marcus Aurelius, Equestrian"; Cairo: "Harmony, Rahotep and Nofret";

Rome: "Arch of Titus"; Rome: "Detail, Arch of Titus";

Rome: "Colosseum"; Rome: "Trajan's Column"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. participation in class discussion
2. completion of a project which shows, through drawing or writing, that the student grasps the concept.

OBJECTIVE 1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS

CONCEPT

B. Western art helped to shape Christendom during the middle ages

FOCUS

(Relate to FUNCTION 1.C, 2.C, 3.A)

- From the 5th to the 10th century, monastery and castle formed Western civilization
- Romanesque art, primarily religious, was the first truly European art style
- The Romanesque building was influenced by pilgrimages
- The gothic style expressed the mysticism of light
- The cathedral was the dominant expression of the episcopal town (civic centre).

STUDY APPROACHES

- From the study of at least two works of art from the middle ages, identify similarities and differences in images. Suggest significance
- Plan a pilgrimage which will allow you to visit at least three Romanesque churches. Explain significance of choice
- Conduct a guided tour through a gothic cathedral
- A basic idea of medieval culture was the correspondence between the reality of the supernatural and the natural. Explore similar/dissimilar ideas today
- Show slides of selected works. Emphasize a common language of images
- Explore a common language of images today
- Compare and contrast images of the supernatural then and now.

RESOURCES

• **Books**

BT Cunningham, L., and J. Reich, Culture and Values, Vol. I, pp. 253 (Mosaics at Ravenna).

Cornell, S., Art: A History of Changing Styles, p. 65.

• **Visuals**

B Art 21 Slide Set

Chartres: "Royal Portal"; Chartres: "South Porch Tympanum"; Chartres: "Cathedral West Facade"; Florence: "Palazzo Vecchio"; "Lindisfarne Gospels"; "Echternach Gospel"; "Book of Durrow"

• **Other Visuals**

Byzantine religious art; Ravenna; works depicting pilgrimages and crusades; illuminated manuscripts; pictures of Romanesque architecture; Vezelay; Moissac; Cluny; gothic sculpture and architecture; stained glass windows

cont...

ART 21

DIVISION: APPRECIATION

GOAL TITLE: THE CHANGING FORM OF ART IN SOCIETY

OBJECTIVE 1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS

CONCEPT B. Western art helped to shape Christendom during the middle ages

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. participation in class discussion
2. quality of written and illustrated work.

Written, spoken, illustrated work should show grasp of concept that common language of images can characterize historical periods.

ART 21

DIVISION: APPRECIATION

GOAL TITLE: THE CHANGING FORM OF ART IN SOCIETY

OBJECTIVE 1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS

CONCEPT

C. During the Renaissance, art reflected a new humanism and individualism

FOCUS

(Relate to APPRECIATION 3.B, FUNCTION 2.B and 3.D.)

- The rise of the individual artist: Donatello, Fra Angelico, Botticelli, Michelangelo, Leonardo da Vinci
- Images become less transcendent as ancient myths are used as sources
- Influence of newly discovered ancient work influences art
- Human element: emotion, individuality, etc., expressed
- Relate change of imagery to rise of nationalism.

STUDY APPROACHES

- Compare and contrast the "David" of Donatello with that of Michelangelo. Significance of change
- Select two contrasting works of similar topic, one from early Renaissance, one from late. Account for change
- Discuss civic competitions: i.e., north doors of Florence baptistry emphasized individual artists. Identify competitions today
- Explain the symbolism of some selected work (i.e., Raphael: "School of Athens"). What thinkers would you include were you to do a modern work?
- "Renaissance mind" is many-faceted. Explore characteristics - idea of genius. Possible today?
- Differentiate between northern and Italian Renaissance.

RESOURCES

• Books

- B** Jansen, H.W., History of Art for Young People, p. 192
BT Cunningham, L., and J. Reich, Culture and Values, Vol. II, p. 5 to end of Renaissance section
 Elsen, A., Purposes of Art, Ch. 7, 8
 Gardner, A., Art Through the Ages, pp. 524-628

• Visuals

B Art 21 Slide Set

Donatello: "David"; Donatello: "St. Mark"; Donatello: "Gattamelata"; Michelangelo: "David"; Holbein: "Portrait of Henry VIII"

• Other Visuals

Ghiberti: "Gates of Paradise"; Botticelli: "Adoration of the Magi"; Breughel: "Parable of the Sower"; works by Fra Angelico and da Vinci

• Films

Michelangelo, Leonardo da Vinci, etc.

cont...

OBJECTIVE 1. STUDENTS WILL COMPARE ART STYLES IN DIFFERENT HISTORICAL PERIODS	
CONCEPT C. During the Renaissance, art reflected a new humanism and individualism	EVALUATION APPROACHES Assessment of student progress should be based on: 1. recognition of works and artists 2. ability to complete an in-depth research project for a specific artist. <i>Evidence that the student grasps the concept will be found in written comments and class discussion comments.</i>

OBJECTIVE 2. STUDENTS WILL COMPARE AESTHETIC STANDARDS AS THEY HAVE CHANGED OVER TIME

CONCEPTS

- A. Baroque art emphasized the dramatic
- B. Much of the art of the romantic period idealized nature
- C. The arts of the twentieth century tend to glorify change.

EVALUATION CRITERIA

- A-C. Students will be able to display greater objectivity and acceptance of the tastes of viewers in different periods of history. They will be able to display an ability to perceive other people's concepts of beauty as well as their own.

ART 21

DIVISION: APPRECIATION

GOAL TITLE: THE CHANGING FORM OF ART IN SOCIETY

OBJECTIVE 2. STUDENTS WILL COMPARE AESTHETIC STANDARDS THEY HAVE CHANGED OVER TIME

CONCEPT A. Baroque art emphasized the dramatic

FOCUS

- The art of the first half of the seventeenth century expressed a new focus on naturalism
- Caravaggio's Calling of St. Matthew shows a dramatic moment in a natural setting
- Baroque art expresses energy through the illusion of active involvement of the onlooker
- Baroque art creates an illusion of motion
- Baroque art uses light to create dramatic illusion
- The portrait is an example of spontaneity
- Baroque age shows a love for the spectacular.

STUDY APPROACHES

- Explore the illusion of the presence of the onlooker in baroque art. Select at least three examples
- Compare Bernini's David with Michelangelo's David. Try to account for the changes in taste.
- Hold a mock auction of baroque paintings. Focus on the dramatic use of light as a valuable feature
- Conduct a simulated interview with a baroque artist
- Prepare a chronology of significant events in art from 1600-1650
- Show, from slides, examples of how taste in portraits changed from the ideal to the particular and the spontaneous.

RESOURCES

Relate to FUNCTION 2.C

- **Books**

B Janson, H.W., History of Art for Young People, p. 239
BT Cunningham, L., and J. Reich, Culture and Values, Vol. II, p. 168

Elsen, A., Purposes of Art, Ch. 10

- **Visuals**

B Art 21 Slide Set

Rembrandt: "Aristotle Contemplating Bust of Homer"

- **Other Visuals**

Caravaggio: "The Calling of St. Matthew"; Rem: "David with the Head of Goliath"; Hals: "Portrait of an Officer"; Velasquez: "The Needlewoman"; Velasquez: "Maids of Honour"; Bernini: "David"; Bernini: "The Ecstasy of St. Theresa"; architecture as exemplified in the Vatican and Versailles

cont...

OBJECTIVE 2. STUDENTS WILL COMPARE AESTHETIC STANDARDS AS THEY HAVE CHANGED OVER TIME

CONCEPT A. Baroque art emphasized the dramatic

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. recognition of works and their significance
2. in-depth treatment of a single work
3. independent study projects
4. class discussions.

Evidence of understanding of concept will be found in the use of new terms in written and spoken comments.

ART 21

DIVISION: APPRECIATION

GOAL TITLE: THE CHANGING FORM OF ART IN SOCIETY

OBJECTIVE 2. STUDENTS WILL COMPARE AESTHETIC STANDARDS AS THEY HAVE CHANGED OVER TIME

CONCEPT B. Much of the art of the romantic period idealized nature

FOCUS

(See also FUNCTION 2.B)

- The romantic period was characterized by a growing passion for nature
- Landscape had symbolic uses for the rising middle-class
- History painting made use of literary figures and events to express ideas about life in the artist's own time.

STUDY APPROACHES

- Make a photograph/pictorial essay of nature as ideal
- Prepare a fold-out which shows changing presentations of nature: realistic - romanticized
- Present a slide-talk show on the influence of nature in art. Focus on one artist.

RESOURCES

• Books

- B** Janson, H.W., History of Art for Young People, p. 299
- BT** Cunningham, L., and J. Reich, Culture and Values, Vol. II, p. 278
- Cornell, S., Art: A History of Changing Styles, p. 278
- Elsen, A., Purposes of Art, Ch. 15

• Visuals

B Art 21 Slide Set

West: "Death of General Wolfe"; Copely: "Watson and the Shark"; Constable: "Dedham Mill"; Turner: "The Slave Ship"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. ability to use new vocabulary in written work and comments in class discussions
2. willingness to participate in class discussions and projects.

OBJECTIVE 2. STUDENTS WILL COMPARE AESTHETIC STANDARDS AS THEY HAVE CHANGED OVER TIME

CONCEPT C. The arts of the twentieth century tend to glorify change

FOCUS

(See also APPRECIATION 3.C)

- Painting styles in the twentieth century change frequently
- Modern art styles are international
- Non-objective painting allows for rapid change
- Twentieth century painting emphasizes either surface or depth.

STUDY APPROACHES

- Show how a visitor from the fifteenth century would react to a show of twentieth century art. Use selected works studied
- Were you to select four representative twentieth century art works for your school, what would you choose, and why?
- Compare two contrasting works of twentieth century art. Use the process of art criticism to organize your comparison. (See Appendices.)

RESOURCES

- **Books**

BT Cunningham, L., J. Reich, Culture and Values, Vol. II, Ch. 16-18

Elsen, A., Purposes of Art, Ch. 21-22

- **Visuals**

B Art 21 Slide Set

Matisse: "Goldfish and Sculpture, 1911"; Picasso:

"Harlequin, 1915"; Picasso: "Ma Jolie, 1911-12";

Mondrian: "Composition in Black and White and Red";

Klee: "Twittering Machine, 1922"

- **Other Visuals**

20th century works in a variety of styles and media

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. recognition of works
2. participation in discussion
3. ability to move beyond the like-dislike stage of appreciation
4. ability to indicate grasp of concepts through projects.

OBJECTIVE 3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME

CONCEPTS

- A. Texts, traditions and religious beliefs provide subject matter for art
- B. A nation's heroes and their heroic deeds are sources for changing imagery
- C. Trade and commerce, technology and industry create changes in subject matter.

EVALUATION CRITERION

- A-C. Students will be able to identify and describe a variety of sources of imagery in different time periods.

OBJECTIVE 3: STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME

CONCEPT

A. Texts, traditions and religious beliefs provide subject matter for art

FOCUS

- Art has a narrative function
- Changing images of Christianity reflect changes in beliefs
- A society's traditions are often recorded in art.

STUDY APPROACHES

- Analyze the images which support record/translate a school tradition
- Present a selection of slides which illustrate a changing belief; i.e., images of David/Crucifixion/Roman gods/Christian icons
- Using clay, prepare a narrative bas-relief to record a traditional event
- Select a series of images suitable to illustrate a text
- From ancient bas-reliefs, show how a similar technique is used to record different events.

RESOURCES

• **Books**

B Janson, H.W., History of Art for Young People, p. 18
BT Cunningham, L., and J. Reich, Culture and Values,

Vol. II, pp. 86-87 and throughout Vol. I

Cornell, S., Art: A History of Changing Styles, pp. 37, 122, 241

Elsen, A., Purposes of Art, Ch. 3

• **Visuals**

B Art 21 Slide Set

Thebes: "Tomb of Ameremhet, Workers in Papyrus Thicket"; Thebes: "Tomb of Nacht, Hunting Scene, King and Attendants"; Thebes: "Tomb of Menna, Hunting and Fishing Scenes, Catching Birds"; Piero della Francesca: "Resurrection of Christ"; Giotto: "Life of Christ, Lamentation"; Ravenna: "Emperor Justinian and Retinue"; "Ebbo Gospels,"

• **Other Visuals**

Egyptian tomb paintings; friezes; mosaics; altarpieces; frescoes; stained glass windows

cont...

OBJECTIVE 3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME	
CONCEPT A. Texts, traditions and religious beliefs provide subject matter for art	EVALUATION APPROACHES Assessment of student progress should be based on: 1. ability to recognize selected images and relate them to concept 2. participation in class discussion 3. project completion.

OBJECTIVE 3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME

CONCEPT

B. A nation's heroes and their heroic deeds are sources for changing imagery

FOCUS

- The ancient world glorified its gods and its military leaders in art
- Great battles were often recorded in art
- The civic statue was frequently a symbol for the state

STUDY APPROACHES

- Trajan's Column, Bayeux Tapestry, Battle of Issus, Guernica, for comparison of changing images of wars
- Prepare a collage of images of Canadian/Alberta heroes. Explore/compare changing image
- Research art works which commemorate Canada's heroes
- Identify and comment on selected slides (sources)
- Photographic essay of civic art.

RESOURCES

• **Books**

BT Janson, H.W., History of Art for Young People, pp. 62, 250

Cornell, S., Art: A History of Changing Styles, pp. 17, 33, 61

Eslon, A., Purposes of Art, Ch. 12-13

• **Visuals**

B Art 21 Slide Set

Athens: "Parthenon, West Facade from Below"; Rome:

"Arch of Titus"; Rome: "Trajan's Column"; Rome:

"Marcus Aurelius, Equestrian"; Mesopotamia:

"Assurbanipal Slaying Lion"; Michelangelo: "David";

Altordfer: "Battle of Issos"; David: "Death of

Socrates"; David: "Marat Dead"; Gericault: "Raft of

Medusa"; Rodin: "Burghers of Calais"; Picasso:

"Guernica"; Goya: "Shootings of May 3, 1808"

• **Other Visuals**

Greek gods and goddesses; Roman emperors; Bayeux Tapestry; Delacroix: "Liberty Leading the People"; Rembrandt: "The Night Watch"; Ucello: "The Battle of San Romano

cont...

ART 21 **DIVISION:** APPRECIATION **GOAL TITLE:** THE CHANGING FORM OF ART IN SOCIETY

OBJECTIVE 1 STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME

CONCEPT 8. A nation's heroes and their heroic deeds are sources for changing imagery

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. ability to relate concept to art works by discussing selected slides
2. thoroughness of research and application of ideas of concept to research project.

OBJECTIVE 3. STUDENTS WILL INVESTIGATE CHANGES IN SUBJECT MATTER AND SOURCES OF IMAGERY OVER TIME

CONCEPT C. Trade and commerce, technology and industry create changes in subject matter

FOCUS

- Industry and technology; i.e., the world of work is a source of imagery for art
- Machinery can be the subject of art
- Technology can change the ways of making images
- The city is often a source of imagery.

STUDY APPROACHES

- Select various objects, images, drawings that reflect the world of work
- Presentation and discussion of works
- Select a common mechanical object. Photograph or draw the separate parts and recombine to form a new image
- Form selected slides, compare any two to illustrate the concept
- Create a pattern of sound effects to accompany a selected slide/image which has the city as its theme.

RESOURCES

• Books

- B** Janson, H.W., History of Art for Young People, p. 339
BT Cunningham, L., and J. Reich, Culture and Values, Vol. II, pp. 336, 401-402, 403-410, 375-376
 Cornell, S., Art: A History of Changing Styles, p. 418
 Elsen, A., Purposes of Art, Ch. 21-22

• Visuals

- B** Art 21 Slide Set

Leger: "The City, 1919"; Dali: "Persistence of Memory, 1931"; Calder: "Constellation with Red Object, 1943"; Stella: "Jasper's Dilemma"; Klee: "Twittering Machine, 1922"

• Other Visuals

Video images; xerox images; photographic images; holograms

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. identification and discussion of works
2. comments that give evidence of ability to relate concept to works being viewed
3. thoroughness of planning and research of projects.



ART STUDIES
ART 31

ART 31

Section I

FUNCTION OF ART

OBJECTIVE 1. STUDENTS WILL CONSIDER SOURCES OF CHANGING PURPOSE AND IMAGERY IN THE ART OF OUR TIME

CONCEPTS

- A. Interest in non-Western cultures has provided new sources of imagery for twentieth century art
- B. Modern attention to the inner self has provided new sources of imagery and purpose for art
- C. Mass communication has affected the purpose of art in our time
- D. The modern city is a new source of imagery for twentieth century art
- E. The Canadian landscape has been an important source of imagery for Canadian artists of the twentieth century.

EVALUATION CRITERIA

- A-B. Students will begin to recognize new purposes and sources of imagery in the art of the twentieth century
- C-D. They will begin to recognize and describe the effects of modern phenomena on the art of our time
- E. Students will be able to recognize and discuss the range of images of the Canadian landscape presented by Canadian artists.

B **Sightlines** laserdisc contains visuals which will be useful in illuminating concepts in this section.

B - denotes BASIC resource
BT - denotes BASIC TEACHER resource
R - denotes RECOMMENDED resource

OBJECTIVE 1. STUDENTS WILL CONSIDER SOURCES OF CHANGING PURPOSE AND IMAGERY IN THE ART OF OUR TIME

CONCEPT

A. Interest in non-Western cultures has provided new sources of imagery for twentieth century art

FOCUS

- Artists' desires to extend the range of imagery to include newly accessible worlds and cultures:
 - Orientalizing styles - 19th century painting and illustration
 - African influence - Picasso "primitives", cubists, Modigliani
 - Gauguin - Polynesian portraits and landscapes
 - Kandinsky - paintings.

STUDY APPROACHES

- Observe examples in slide and picture format
- Collect examples of art forms that suggest the influence of non-Western art on twentieth century art. How are the styles, motifs or subjects directly "borrowed" from the influencing art forms? How are they modified? Do they convey the same mood or feeling that the works from the originating culture convey? Discuss.

RESOURCES

- **Books**
 - B MacGregor, R.N. et al., Canadian Art: Building a Heritage, Ch. 2, 6, 7
 - Arnason, H.H., History of Modern Art
 - Richardson, J., Art: The Way It Is, Ch. 9
 - Hughes, R., The Shock of the New

- **Visuals**

B Art 31 Slide Set

Gauguin: "The Moon and the Earth"; Picasso: "Studio with Plaster Head"; Modigliani: "Anna Zborowska"; Braque: "Still Life with Pitchers"; Gris: "Guitar, Bottle and Glass"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. growth of recognition of the influences of non-western cultures on the art of the twentieth century. Use discussions, written work and research projects
2. original ideas and application of concepts to students' experience with contemporary art as demonstrated in projects.

OBJECTIVE 1. STUDENTS WILL CONSIDER SOURCES OF CHANGING PURPOSE AND IMAGERY IN THE ART OF OUR TIME

CONCEPT

B. Modern attention to the inner self has provided new sources of imagery and purpose for art

FOCUS

- Revealing the Individual Mind:
 - Impact of psychology, psychoanalysis on the process, purpose and content of art-making
 - Primacy of self-expression, inner self, subconscious
 - Concepts of creativity, impulse, spontaneity, personal freedom
 - Art as "occupational therapy", "action painting"
- Selected Artists:
 - Edvard Munch, Jackson Pollock, Segal, van Gogh, de Kooning, Salvador Dali, Marc Chagall
 - Canadian Artists - Jean-Paul Riopelle, Paul-Emile Borduas.

STUDY APPROACHES

- Observe examples in slide and picture format
- Develop a visual presentation of the expression of one psychological theme (joy, grief, despair, fear, hope) in twentieth century art. Describe the ways the ideas are portrayed in each case, documenting the stylistic and compositional devices used to convey the feeling. Discuss the importance of self-expression and the communication of feeling in modern society
- Examine other areas of visual communication (advertising, illustration) where similar devices are used to convey similar ideas. Consider the symbolic conventions our culture uses to signify emotional convention. Are these universal, or specific to our Western culture?

cont...

RESOURCES

- **Books**
 - B MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 7
 - Arnason, H.H., History of Modern Art
 - Feldman, E., Varieties of Visual Experience, Ch. 1
 - Richardson, J., Art: The Way It Is, Ch. 9
 - Elsen, A., Purposes of Art, Ch. 16-22
 - Hughes, R., The Shock of the New, Ch. 6
- **Visuals**
 - B Art 31 Slide Set
- **Other Visuals**
 - Munch: "The Scream"; Pollock: "Full Fathom Five"; van Gogh: "Starry Night"; Dali: "Persistence of Memory"; de Chirico: "The Nostalgia of the Infinite"; Chagall: "I and the Village"
 - Works by George Segal; Canadian artists: Jean-Paul Riopelle; Paul-Emile Borduas; and Alfred Pellan

cont...

OBJECTIVE 1. STUDENTS WILL CONSIDER SOURCES OF CHANGING PURPOSE AND IMAGERY IN THE ART OF OUR TIME

CONCEPT B. Modern attention to the inner self has provided new sources of imagery and purpose for art

STUDY APPROACHES (cont'd)

- Discuss, debate:
 - the availability of art for the public
 - the responsibility of the artist to society
 - the effects of television on artistic imagery
 - popular culture and its relationship to "fine art".

See also *Study Approaches Function Objective 4 - Concept A.*

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. recognition and identification of expressive qualities in the works being considered
2. participation in class discussions, group projects
3. thoroughness of research and care in drawing interpretations from the works.

OBJECTIVE 1 STUDENTS WILL CONSIDER SOURCES OF CHANGING PURPOSE AND IMAGERY IN THE ART OF OUR TIME

CONCEPT C. Mass communication has affected the purpose of art in our time

FOCUS

- Art is no longer the only means to illustrate, explain or record ideas and events. Images can be readily transmitted, reproduced, and preserved:
 - Concept of the "global village"
 - Mass culture - international communications about art
 - Impact of films, television, computers on artistic images
 - Performance art, use of videotape
- Selected study areas:
 - Pop art, op art
 - Conceptual art
 - Computers in art
 - Marshall McLuhan
 - Tom Wolfe - "The Painted Word"
 - "Blockbuster" travelling shows such as the Picasso retrospective in New York.

STUDY APPROACHES

- View films on modern art and artists
- Create a personal mass-media statement
- Discuss, debate:
 - the availability of art for the public
 - the responsibility of the artist to society
 - the effects of television on artistic imagery
 - popular culture and its relationship to "fine art".

See also *Study Approaches Function Objective 4 - Concept A.*

RESOURCES

- **Books**
 - B MacGregor, R.N., et al, Canadian Art: Building a Heritage, Ch. 7, 11
 - Arnason, H.H., History of Modern Art
 - Hughes, R., The Shock of the New, Ch. 7-8
 - Feldman, E., The Artist, Ch. 11
 - Elsen, A., Purposes of Art, Ch. 21-22
 - Brighurst, R. et al., Visions: Contemporary Art in Canada (Examples of contemporary art works that contain evidence of the influence of modern communications media)

- **Visuals**

B Art 31 Slide Set"

Lichtenstein: "The Drowning Girl"; Warhol: "Gold Marilyn Monroe"; Christo: "Museum of Modern Art, Packaged"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. comments in class discussion and written work which convey evidence of the students' thinking about this concept.

See *previous concept.*

OBJECTIVE 1. STUDENTS WILL CONSIDER SOURCES OF CHANGING PURPOSE AND IMAGERY IN THE ART OF OUR TIME

CONCEPT D. The modern city is a new source of imagery for twentieth century art

FOCUS

- Size and scale of modern urban civilization
- Interest in technology and progress:
 - Imagery of cityscape
 - Symbolism in reference to urban life
 - Architectural imagery, rectilinear forms, technological refinement
- Selected Artists:
 - Mondrian - Broadway Boogie Woogie
 - Léger - Any of his works
 - Delaunay - The Red Tower.

STUDY APPROACHES

- Observe examples on slide and in picture form
- Discuss and analyze the artists' changing view of technology and progress. Use several examples of works that show images of city spaces and city life. How do the artists depict space, mood, humans in proportion to the built environment? Make some critical comparisons between the compositions of cityscapes and rural landscapes. What aspects of each are emphasized?

RESOURCES

- **Books**
 - B** MacGregor, R.N., et al., Candian Art: Building a Heritage, Ch. 7, 10
 - Elsen, A., Purposes of Art, pp. 401-411, Ch. 21
 - Hughes, R., The Shock of the New
 - **Visuals**
 - B** Art 31 - Slide Set
- Mondrian: "Broadway Boogie-Woogie"; Léger: "Three Women"; Albers: "Homage to the Square";
de Chirico: "The Nostalgia of the Infinite"

Other Visuals

Futurist artists; works by Robert Delaunay

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. ability to recognize common symbols in the imagery derived from modern cities.

Evidence of this understanding will be displayed in comments during class discussions.

OBJECTIVE 1. STUDENTS WILL CONSIDER SOURCES OF CHANGING PURPOSE AND IMAGERY IN THE ART OF OUR TIME

CONCEPT

E. The Canadian landscape has been an important source of imagery for Canadian artists of the twentieth century

FOCUS

- The artists response to the vastness and variety of Canadian terrain.
 - The Group of Seven
 - Emily Carr
 - David Milne
 - Ivan Eyre
 - Ernest Lindner
 - Christopher Pratt
 - Gordon Smith
 - Paterson Ewen
 - Dorothy Knowles
 - Toni Onley
 - Robert Sinclair
 - Norman Yates
 - Selected others as available.

STUDY APPROACHES

- Observe examples in slide and picture format
- Using several examples of Canadian landscape paintings, analyze the moods depicted by different artists when they painted scenes of the Canadian environment. How did they portray their subject? Discuss and compare the use of space, colour, detail, distortion, and forms used to convey their views. Develop a detailed critical analysis of one artist's work. (See Appendix 2 - Art Criticism)
- observe individual artist's responses to local terrain, British Columbia, Alberta, Nova Scotia, etc.

RESOURCES

- **Books**
 - B** MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 5, 6
 - Bringinghurst, R. et al., Visions: Contemporary Art in Canada
 - Reid, D., A Concise History of Canadian Painting

- **Visuals**

Canadian Landscapes. See *FOCUS*

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. observation, participation in class discussion
2. analytical statements that display an understanding of the landscape styles being reviewed
3. careful use of the four stages of critical analysis: description, analysis, interpretation and judgment.

OBJECTIVE = STUDENTS WILL CONSIDER THE SUBJECTIVE AND EXPRESSIVE CURRENTS IN THE ART OF OUR TIME

CONCEPTS

- A. Artists challenge our view and reality with fantastic and original images.
- B. Artists strive to convey intuitive and spiritual elements in expressionist works.

EVALUATION CRITERIA

- A-B. Students will begin to analyze and describe the range of symbolic expression in the works of twentieth century artists. They will be able to interpret the symbolism in modern art works with increasing discernment.

OBJECTIVE 2. STUDENTS WILL CONSIDER THE SUBJECTIVE AND EXPRESSIVE CURRENTS IN THE ART OF OUR TIME

CONCEPT

A. Artists challenge reason and reality with fantastic and enigmatic images

FOCUS

- Dreams, the subconscious, inventive subjects:
 - double imagery - mysticism
 - optical illusion - satire
 - Dada - the "impossible"
 - surrealism - free association
 - irrationality
- Selected study areas and artists:

(see also Function: Objective 1 - Concept B.)

 - Max Ernst, Joan Miro, Salvador Dali, Jean Arp, Magritte, de Chirico, Escher, Duane Hanson, Claes Oldenberg, Marc Chagall
 - Conceptual art: art as activity and idea. Christo, performance art, video imagery.

STUDY APPROACHES

- Observe examples in slide and picture format
- Surrealists often visualized strange dreams or peculiar sensations or concepts. Make a dream image using paint, whole images from magazine pictures, photographs or posters
- Make an illustrated dictionary of the primary art movements in the first half of the twentieth century. Include description of the theories and major artists in the movements, as well as short histories of the styles.

RESOURCES

- **Books**
- B** MacGregor, R.N., et al, Canadian Art: Building a Heritage, Ch. 7
- Arnason, H.H., History of Modern Art
- Richardson, J., Art: The Way It Is
- Feldman, E., Varieties of Visual Experience
- Hughes, R., The Shock of the New
- **Visuals**
- B** Art 31 Slide Set
- Ernst: "Elephant of the Celebes"; Miro: "The Harlequin's Carnival"; Dali: "Persistence of Memory"; Arp: "Leaves and Navel"; Magritte: "The Promenades of Euclid" and "Castle of the Pyrenees"; G. de Chirico: "The Nostalgia of the Infinite"; Chagall: "I and the Village"; Christo: "Museum of Modern Art, Packaged"
- **Other Visuals**
- Colville: "Visitors are Invited to Register"; Hall: "Sunset"; Warkov: "Memories of an Autumn Day"

cont...

OBJECTIVE 2. STUDENTS WILL CONSIDER THE SUBJECTIVE AND EXPRESSIVE CURRENTS IN THE ART OF OUR TIME	
CONCEPT A. Artists challenge reason and reality with fantastic and enigmatic images	EVALUATION APPROACHES Assessment of student progress should be based on: 1. participation in class discussions 2. ability to describe and interpret symbolism after careful research, discussion and analysis 3. willingness to support personal viewpoints and to accept the viewpoints of others.

OBJECTIVE 2. STUDENTS WILL CONSIDER THE SUBJECTIVE AND EXPRESSIVE CURRENTS IN THE ART OF OUR TIME

CONCEPT

B. Artists strive to convey intuitive and spiritual elements in expressionist works

FOCUS

- Emphasis on the search for freedom, individual character, expression or emotion through colour and exaggeration, impulsiveness
 - The Fauves: Matisse, Roualt,
 - Expressionists: Kandinsky, Kokoschka
 - Responses to life: naturalism
 - American action painters: de Kooning, Jackson Pollock, Franz Kline, Robert Motherwell
 - Canadian: Jean-Paul Riopelle
 - Ideals of expressiveness, vitality and flux
 - Process of critical analysis applied to the works being studied.

STUDY APPROACHES

- Observe examples in slide and picture format
- Imagine you are an artist visiting New York before the First World War. You attend the Armory Show of 1913 which revealed modern European art forms to North America for the first time. Select an "ism" (Cubism, Fauvism, impressionism, post-impressionism, expressionism) and describe why that art movement appeals to you. Use the processes of art criticism to help you discuss their works.* Select one artist who would have the most influence on your own painting and describe why.

See Appendix 2 - *Art Criticism*.

RESOURCES

- **Books**
 - B MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 7
 - Arnason, H.H., History of Modern Art
 - Elsen, A., Purposes of Art
 - Richardson, J., Art: The Way It Is, Ch. 9
 - **Visuals**
 - B Art 31 Slide Set
- Picasso: "Night Fishing at Antibes"; Gauguin: "The Moon and the Earth"; van Gogh: "The Starry Night"; Munch - "The Scream"; Toulouse-Lautrec: "Jane Avril"; Kandinsky: "Church at Murnau"; Pollock: "Full Fathom Five"; Kline: "Accent Grave"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. increasing use of a method of interpretation of art works that takes into account the influence of other artists
2. they should use these concepts in discussion and written analysis of art works
3. willingness to support personal judgments by reference to other parts of the work.

OBJECTIVE 3. STUDENTS WILL CONSIDER THE RATIONAL-FORMALIST CURRENTS IN THE ART OF OUR TIME

CONCEPTS

- A. Artists have explored the properties of light and colour in abstract minimalist works
- B. Machine-like precision, mechanization, speed and power have been the subjects of some modern works
- C. Pop art and super-realism represent the artist's attempt to extend the traditional concepts of painting and sculpture.

EVALUATION CRITERIA

- A. Students will be able to recognize and discuss the theoretical bases of some forms of twentieth century art
- B. Students will be able to recognize the reference to modern ideas of technology, time and motion found in some forms of twentieth century art
- C. Students will begin to recognize and discuss the impetus to extend the boundaries of modern art.

OBJECTIVE 3. STUDENTS WILL CONSIDER THE RATIONAL-FORMALIST CURRENTS IN THE ART OF OUR TIME	
CONCEPT A. Artists have explored the properties of light and colour in abstract minimalist works	
FOCUS • Scientific, intellectual, analytical approach • Physics and technology - colour theory and light theory • Influence of physics and chemistry • Colour field painting • Optical illusions made with colours • Ideals of clarity, formality and precision • Albers, Rothko, Moholy-Nagy, Hans Hofmann, Morris Louis, Frank Stella, Kenneth Noland, Victor Vasarely • Yves Gaucher, Guido Molinari (Canadian artists) • Michael Hayden - neon light sculptures.	RESOURCES • Books B MacGregor R.N., et al., <u>Canadian Art: Building a Heritage</u>, Ch. 7 Hughes, R., <u>The Shock of the New</u> Elsen, A., <u>Purposes of Art</u> Itten, J., <u>The Art of Colour</u> Birren, F., <u>Colour, Form and Space</u> Bringhurst, R. et al., <u>Visions: Contemporary Art in Canada</u> • Visuals B <u>Art 31 Slide Set</u> Albers: "Homage to the Square"; Rothko: "White and Greens in Blue"; Hofmann: "The Golden Wall"; Louis "Alpha Tau"; Frankenthaler: "Jacob's Ladder"; Noland: "And Again"; Stella: "Takht-I-Sulaymani"; Vasarely: "Kalota" EVALUATION APPROACHES Assessment of student progress should be based on: 1. knowledge of colours' effects and symbolism 2. evidence of recognition of the influence of scientific knowledge on the artist's work through comments in class discussion.
STUDY APPROACHES • Observe examples in slide and picture format • Perform experiments with coloured paper, transparent colour gels and lights. Investigate the scientific and psychological properties of colours and colour combinations • Critically analyze a few works by the above artists. (Bear in mind that slide images do not equal the original works in dimensions or colour intensity. This is an important factor in colour field and optical painting.)	

ART 31

DIVISION: FUNCTION

GOAL TITLE: THE IMPACT OF WORLD CULTURE ON THE PURPOSE OF ART

OBJECTIVE 3. STUDENTS WILL CONSIDER THE RATIONAL-FORMALIST CURRENTS IN THE ART OF OUR TIME

CONCEPT

- B. Machine-like precision, mechanization, speed and power have been the subjects of some modern works

FOCUS

- Futurists, cubists, minimalists, deStijl
- The imagery of machines, light, speed, combustion, balance, power, physics, cybernetics:
 - streamlined forms in painting and sculpture: geometric precision, elimination of visible irregularities, mechanical means of handling materials - air brush, welding torch
 - techniques that utilize space-age technology, such as photographic reproduction, electronic programming
 - use of industrial materials such as steel, plastic, commercial printing techniques
- Mobiles, monumental sculptures, plastics, computers.

STUDY APPROACHES

- Discussion and critical analysis
- Observe examples in slide and picture format
- The concept of progress is a pervasive idea in our culture. How have artists been influenced by the achievements of science and technology in the twentieth century? Discuss in a large group
- Students may work in small groups to prepare discussion papers that represent their points of view on critical issues of technology and the future of humanity, and how these ideas are present in contemporary Canadian art, to identify the artists or works that they feel best represent the important themes of today's world.

RESOURCES

- **Books**
 - B MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 7,9
 - Hughes, R., The Shock of the New
 - Elsen, A., Purposes of Art
 - Richardson, J., Art: The Way It is

Visuals

B Art 31 Slide Set

Calder: "Lobster Trap and Fish Tail"; Mondrian: "Broadway Boogie-Woogie"; Leger: "Three Women"; Vasarely: "Kalota"; Riley: "Current"; Arp: "Human Lunar Spectral"; Smithson: "Leaning Strata"; Duchamp: "Nude Descending a Staircase"; Caro: "The Source"; D. Smith: "Australia"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. answers to classroom questions, research reports and discussions
2. increased understanding of the factors that influence an artist's choice of the subject, as demonstrated in answers to classroom questions, and in research reports and discussions.

OBJECTIVE 3. STUDENTS WILL CONSIDER THE RATIONAL-FORMALIST CURRENTS IN THE ART OF OUR TIME

CONCEPT C. Pop art and super-realism represent the artist's attempt to extend the traditional concepts of painting and sculpture

FOCUS

- Reactions to subjective expressionist styles
- Pop art: humour and satire; genre subjects from the popular culture; use of commercial art techniques - serigraphy, photography
- New realism or super-realism: illusions of reality, meticulous detail, use of commercial art techniques - airbrush, photography
- Selected Artists:
 - Warhol, Rauschenberg, Lichtenstein, Johns
 - Wyeth, Rosenquist, Wesselman, Duane Hanson, Richard Estes, Chuck Close, Alex Colville, Christopher Pratt, Mary Pratt, Ken Danby, John Hall.

STUDY APPROACHES

- Observe examples in slide and picture format
- Select a theme from popular culture (look at music, fashion, popular literature, movies, magazines, comics, advertising, television). Find examples of satirical treatments of this theme. Analyze how a pop artist would treat such a subject (exaggeration, extreme enlargement to emphasize importance, use of unusual materials to draw attention to mundane qualities). If possible, create an art work that deals with the theme in a manner that emphasizes its pop-cultural aspect
- Discuss the artistic movement known as new realism. Consider its relationship to abstract art, and to photography. Develop some hypotheses that could explain its emergence from an era of non-representational art forms.

RESOURCES

- **Books**
 - B** MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 8
 - Hughes, R., The Shock of the New
 - Richardson, J., Art: The Way It Is, Ch.9
 - Godsell, Patricia, Enjoying Canadian Painting
 - **Visuals**
 - B** Art 31 Slide Set
- Warhol: "Gold Marilyn Monroe"; A. Wyeth: "Christina's World"; Lichtenstein: "The Drowning Girl"

- **Other Visuals**

Canadian works by Colville; Pratt; Fafard; Hall

- **Films**

NFB Film - Mindscape

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. ability to recognize and differentiate a wide variety of contemporary art styles
2. participation in class discussion
3. depth of knowledge displayed, as in written reports.

OBJECTIVE 4. STUDENTS WILL CONSIDER THE IMPACT OF TECHNOLOGY ON THE PURPOSE OF ART

CONCEPT

- A. Science and technology have provided new symbols and reasons for making art.

EVALUATION CRITERIA

- A. Students will begin to recognize and discuss the effects of science and technology on the purposes of art. They will begin to propose explanations for the relationships they perceive.

OBJECTIVE 4. STUDENTS WILL CONSIDER THE IMPACT OF TECHNOLOGY ON THE PURPOSE OF ART	
CONCEPT A. Science and technology have provided new symbols and reasons for making art	
FOCUS • Power of machines, energy • Threat of war • Value of innovation (the "new"), invention and change • Exploration of space • Study of effects of light related to photography/impressionism • The impact of photography on functional aspects of art; art is no longer needed to record information and events • Computer and photomechanical image-making • Film and video as art forms. STUDY APPROACHES • Observe examples in slide and picture format • Contemporary world art has tended to lack national, regional or ethnic qualities and has become more or less internationalized. In a report, describe why this has occurred and what effects it has had on modern art forms. See also <i>Function</i>, <i>Objective 3</i>, <i>Concept B</i>.	RESOURCES • Books B MacGregor, R.N., et al., <u>Canadian Art: Building a Heritage</u>, Ch. 7, 8, 9 Elsen, A., <u>Purposes of Art</u> Feldman, E., <u>Varieties of Visual Experience</u> Hughes, R., <u>The Shock of the New</u> Balkind, A., et al., <u>Visions: Contemporary Art in Canada</u> • Visuals B <u>Art 31 Slide Set</u> Vasarely: "Kalota"; Riley: "Current" • Other Visuals Photographic works; computer imagery; computer simulation; film and video imagery; holograms; photographs of and from space; Canadian artists Yves Gaucher and Claude Breeze • Films Visions: videotape series cont...

OBJECTIVE 4. STUDENTS WILL CONSIDER THE IMPACT OF TECHNOLOGY ON THE PURPOSE OF ART	
CONCEPT A. Science and technology have provided new symbols and reasons for making art	EVALUATION APPROACHES Assessment of student progress should be based on: 1. an increasing ability to associate some forms of change in art with changes in other aspects of society, as displayed in verbal comments and written work.

ART 31

Section II

CREATION OF ART



OBJECTIVE 1. STUDENTS WILL OBSERVE THE IMPACT OF TECHNOLOGY ON THE CREATION OF ARTIFACTS

CONCEPTS

- A. Skilled use of precision tools and machines affects the design of art works
- B. Availability of new media influences the ways in which artists work
- C. New processes encourage innovative image-making.

EVALUATION CRITERIA

- A-C. Students will recognize and describe the uses of modern media in contemporary art works. They will be able to discuss the ways such media have affected the kinds of images being created.

- B **Sightlines** laserdisc contains visuals which will be useful in illuminating concepts in this section.

- B - denotes BASIC resource
BT - denotes BASIC TEACHER resource
R - denotes RECOMMENDED resource

OBJECTIVE 1. STUDENTS WILL OBSERVE THE IMPACT OF TECHNOLOGY ON THE CREATION OF ARTIFACTS	
CONCEPT A. Skilled use of precision tools and machines affects the design of art works	
FOCUS • Technological advances in sculptural processes, printmaking, painting, architecture: — Use of airbrush, photography, new paints — David Smith, Anthony Caro: industrial materials and techniques - sculpture — Bridget Riley, Victor Vasarely: mathematical precision, order-polymer paints — Frank Stella: "sculptured" (shaped) canvases — Don Proch: masks. STUDY APPROACHES • Observe examples in slide and picture format • Visit a studio (artist or art college) where new media are being used to create artworks. Find out about the technological knowledge an artist must have to create a mixed media print, steel sculpture, shaped canvas, etc. • Make a careful study of the technical processes of one kind of printmaking.	RESOURCES • Books - B MacGregor, R.N., et al., <u>Canadian Art: Building a Heritage</u>, Ch. 7, 8, 9 - Faulkner, R., and E. Ziegfeld, <u>Art Today</u> - Richardson, J., <u>Art: The Way It Is</u>, Ch. 10 - Feldman, E., <u>Varieties of Visual Experience</u>, Ch. 10-12 • Visuals - B <u>Art 31 Slide Set</u> - Smith: "Australia"; Caro: "Source"; Riley: "Current"; Vasarely: "Kalota"; Stella: "Takht-I-Sulayman 1"; Louis; "Alpha Tau" • Films - R <u>Visions</u>: videotape series EVALUATION APPROACHES Assessment of student progress should be based on: 1. increased recognition of different techniques 2. reflection, in the students' vocabulary and description of works, of a greater understanding of modern art-making processes. <i>This will be displayed in discussion and critical analysis of works.</i>

OBJECTIVE 1. STUDENTS WILL OBSERVE THE IMPACT OF TECHNOLOGY ON THE CREATION OF ARTIFACTS	CONCEPT B. Availability of new media influences the ways in which artists work	FOCUS • Modern art-making processes • New materials - their effect on scale; reproducibility — Sculpture, painting, printmaking — Cor-ten steel, plastics, fluorescent materials, neon lights — Innovation in photography and film — Kinetic art works — Roy Lichtenstein - photo - serigraphy, plastics — Alexander Calder - mobiles - sheet aluminum — Robert Rauschenberg - use of plastics, vinyl. STUDY APPROACHES Observe examples in slide and picture format during studio visits, gallery or museum visits. Try to find as many examples as possible of the artistic uses of modern materials in your own community • Investigate the processes used to create special effects in contemporary movie-making. Pay particular attention to the innovative uses of new materials, computers, and design processes in the creation of fantastic forms. Consider the designer of special effects in his or her role as an artist, and write a report or make a presentation on the effects such artists have on popular culture. RESOURCES • Books B MacGregor, R.N., et al., <u>Canadian Art: Building a Heritage</u>, Ch. 3, 7, 8, 9 - Faulkner, R., and E. Ziegfeld, <u>Art Today</u>, Ch. 6-10 • Visuals B <u>Art 31 Slide Set</u> Calder: "Lobster Trap and Fish Tail"; Matisse: "Jazz: The Circus" Other Visuals Works in plastic, steel, light and film; computer imagery; video imagery; mixed media works in 2-D and 3-D; current art periodicals such as <u>Artswest</u> and <u>Canadian Art</u> EVALUATION APPROACHES Assessment of student progress should be based on: 1. increased recognition of a variety of modern art-making media, as displayed in students' description of art works and processes in their written work and comments during discussions.
--	--	--

OBJECTIVE 1. STUDENTS WILL OBSERVE THE IMPACT OF TECHNOLOGY ON THE CREATION OF ARTIFACTS

CONCEPT C. New processes encourage innovative image-making

FOCUS

- Printmaking and photography; the special qualities of images produced using these means
- Influence of advertising art and industrial design on contemporary fine art
- Influence of modern art ideas on commercial art
- "Flat" qualities of serigraphy with brilliant colours have affected many aspects of advertising and industrial design
- Photographic techniques transferred to painting; e.g., super-realism, collage, lithography, serigraphy.

STUDY APPROACHES

Observe examples in slide and picture form. Discuss the innovations technology has lent to the visual arts

- Modern advertising uses many concepts from the world of modern art, and vice versa. Find examples of pop art, op art, super-realism, abstraction as they may be used in newspaper, magazine, television or movie advertising. Prepare a presentation that illustrates and compares the commercial and fine arts directions in the contemporary culture.

RESOURCES

• Books

- B** MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 7, 8, 9, 11
- Faulkner, R., and E. Ziegfeld, Art Today
- Bennet, B., and C. Hall, Discovering Canadian Art

• Visuals

- B** Art 31 Slide Set

See *previous Concept*

Warhol: "Gold Marilyn Monroe"; Lichtenstein "Drowning Girl"

• Films

NFB Films - Mindscape

- R** Visions: videotape series

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. increased recognition of a variety of modern art-making media, as displayed in descriptions of art works and processes in written work and in comments during discussions.

OBJECTIVE 2. STUDENTS WILL CONSIDER THE IMPACT OF TECHNOLOGY ON THE STYLE AND ROLE OF THE ARTIST

CONCEPT

- A. Changing communications media have enlarged the role of the artist.

EVALUATION CRITERION

- A. Students will be able to discuss some aspects of the function and recognition of artists in the twentieth century.

OBJECTIVE: STUDENTS WILL CONSIDER THE IMPACT OF TECHNOLOGY ON THE STYLE AND ROLE OF THE ARTIST	
CONCEPT A. Changing communications media have enlarged the role of the artist	
FOCUS - The illustrator and graphic designer: book and magazine illustration, poster design. Design for record covers, book covers; film artists; special effects designers, animators; translators of images, symbols. Escher, Norman Rockwell, Toulouse-Lautrec, Peter Max - The media personality: the artist as celebrity, media figure. The process of promoting art via artistic personality. Fame. The "bohemian" image. Picasso, Andy Warhol. Books about artists.	
STUDY APPROACHES Research projects, debates, biographic reports	
- Plan a debate. "The illustrator/graphic designer/film designer is/is not an artist." Prepare pro-and-con arguments after in-depth research to discover the training, work conditions, autonomy and artistic input of these professions - Prepare a biographic report on the career of a famous artist-celebrity. Present a simulated interview with your subject - List all the artists you know about. Tell how you gained this knowledge film book interview television.	RESOURCES Books - MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 8, 9, 10, 11, 12 - Elsen, A., Purposes of Art, Ch. 22 - Richardson, J., Art: The Way It Is - Hughes, R., The Shock of the New - Feldman, E., The Artist, Ch. 8, 9, 11 - Wolfe, T., The Painted World Visuals Art 31 Slide Set - Picasso: "Girl Before a Mirror"; Dali: "Persistence of Memory", Warhol "Gold Marilyn Monroe" Other Visuals - Photographs of artists; works by illustrators; works by graphic designers Films <u>Visions</u>, videotape series R cont

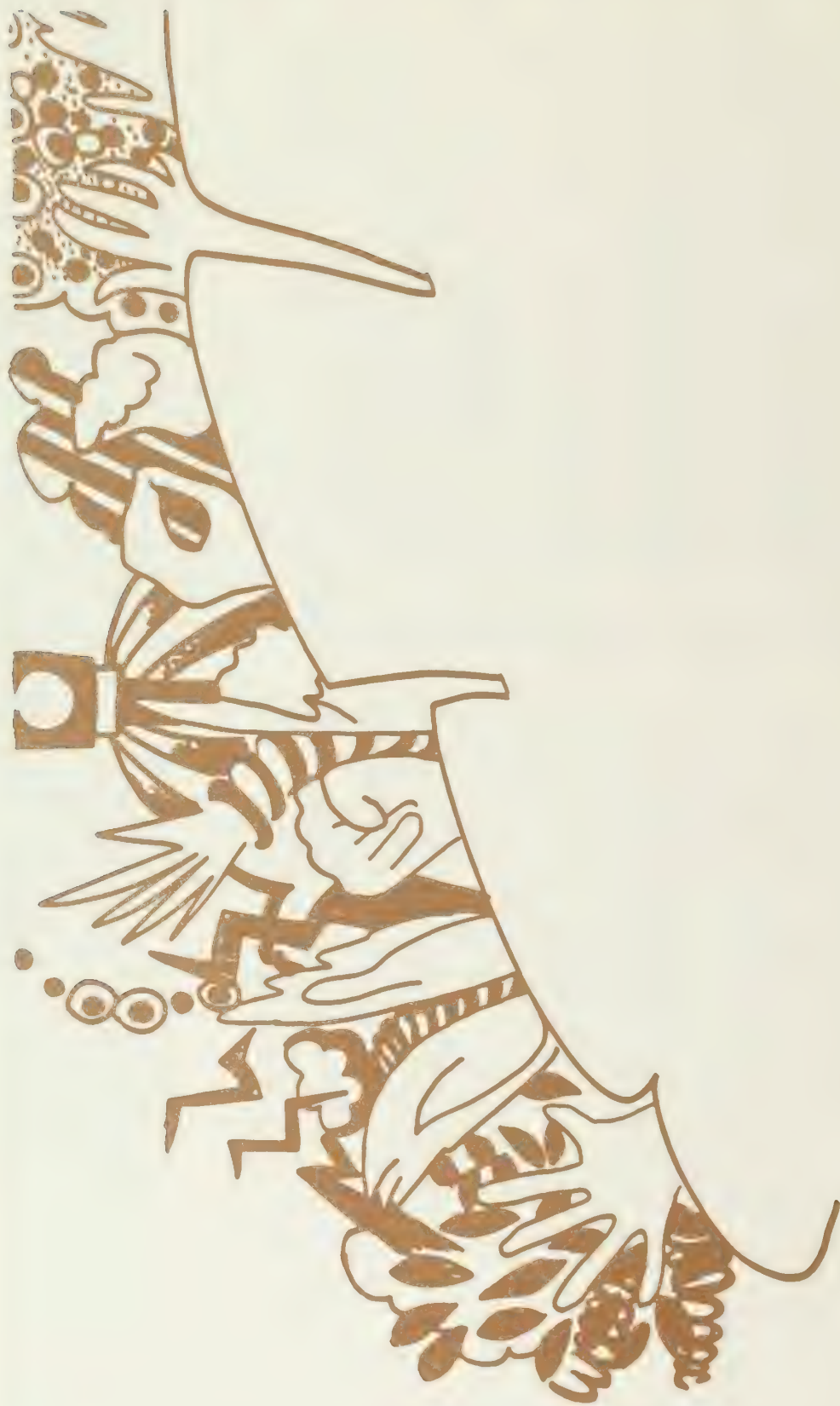
OBJECTIVE 2. STUDENTS WILL CONSIDER THE IMPACT OF TECHNOLOGY ON THE STYLE AND ROLE OF THE ARTIST

CONCEPT A. Changing communications media have enlarged the role of the artist

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. increased understanding of the modern role of the artist demonstrated in answers to classroom questions, research reports, debates and reports
2. participation and quality of analytical remarks.



ART 31

Section III

APPRECIATION OF ART



OBJECTIVE 1. STUDENTS WILL EXAMINE HOW CONTEMPORARY SOCIETY ACQUIRES, APPRECIATES AND PRESERVES ARTIFACTS

CONCEPTS

- A. Modern society values the preservation and display of art works for public appreciation
- B. Individuals collect art for a variety of reasons and in a variety of ways
- C. Modern commerce has had a substantial effect on the ownership and valuation of artifacts in contemporary society.

EVALUATION CRITERIA

- A-C. Students will be able to analyze the value of art works to the people who own them. They will be able to recognize and describe the values that cause modern society to cherish and preserve art works of the past. They will also be able to recognize and describe some of the factors that affect the value of art works in contemporary society.

- B Sightlines laserdisc contains visuals which will be useful in illuminating concepts in this section.

- B - denotes BASIC resource
- BT - denotes BASIC TEACHER resource
- R - denotes RECOMMENDED resource

ART 31

DIVISION: APPRECIATION

GOAL TITLE: MODERN ART AND SOCIETY

OBJECTIVE 1. STUDENTS WILL EXAMINE HOW CONTEMPORARY SOCIETY ACQUIRES, APPRECIATES AND PRESERVES ARTIFACTS

CONCEPT A. Modern society values the preservation and display of art works for public appreciation

FOCUS

- Public art institutions - national and local public museums, galleries, foundations and collections. Alternative galleries
- Public patronage - acquisitions of art works for the good of posterity
- Development of public art collections. Who makes the policies, decisions? What makes a public art collection (criteria, standards, sources)?
 - funding systems
 - preservation techniques
 - availability of collections to the public
 - corporate collections
 - Canada Council of Art Bank
 - Alberta Art Foundation.

STUDY APPROACHES

- Gallery museum visits
- Interviews with members of Alberta Art Foundation Board, directors of galleries and museums
- Research into National Gallery, local arts policies.

RESOURCES

- **Books**
- B MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 1-4, 7
- **Print**
 - Official publications of public art institutions
 - Personal communication with art administrators (museum curators, gallery directors, education officers)

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. knowledge of the factors that comprise art appreciation and the valuing of art by contemporary society
2. careful description of the aspect of art preservation or display they are assigned to investigate.

OBJECTIVE 1. STUDENTS WILL EXAMINE HOW CONTEMPORARY SOCIETY ACQUIRES, APPRECIATES AND PRESERVES ARTIFACTS

CONCEPT B. Individuals collect art for a variety of reasons and in a variety of ways

FOCUS

- Why do people collect art? What do they collect? Who collects art?
 - relationship between private patron and artist
 - the concept of investment in art
 - the concept of connoisseurship
 - the concept of patronage
- Money and art. Why is it that often the work that is oldest or most rare is most valued by our society?

STUDY APPROACHES

Imaginary auctions and collections. Discussions, interviews with private collectors.

Discuss the above concepts:

- Simulated auction: hold an imaginary "Sotheby's" auction. Describe the works you are holding for sale. Give students an amount of token money, and a collector's policy to follow
- Imaginary art collection: choose an area of art and describe how you, a wealthy connoisseur, would develop your collection. Explain the criteria you would use to select and display works. List and justify the items in your collection
- Journal: gather news items about the sale and collection of rare art works. According to the questions in Focus above, write a speculative essay describing your views on these questions.

RESOURCES

- Books
 - B MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 1-4
 - Elsen, A., Purposes of Art
 - Richardson, J., Art: The Way It Is
 - Feldman, E., Varieties of Visual Experience
 - Wolfe, T., The Painted Word
- Print
 - Personal communication with gallery owners, collectors, museum curators
- Visuals
 - Posters; announcement cards telling of gallery and museum shows

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. observation of class discussion
2. reports and research projects.

Look for an increased understanding of the reasons and ways people collect art. Look for good conclusions and connections drawn in students' analysis of the practices of collecting art.

OBJECTIVE 1

STUDENTS WILL EXAMINE HOW CONTEMPORARY SOCIETY ACQUIRES, APPRECIATES AND PRESERVES ARTIFACTS

CONCEPT

C. Modern commerce has had a substantial effect on the ownership and valuation of artifacts in contemporary society

FOCUS

- The business of art
 - Art as a commodity "big business"
 - Art "brokers" - consultants, gallery owners, agents
 - Ways art is promoted: "openings", touring shows, catalogues, advertisements
 - Art journalism: art magazines and reporting procedures
- The Canadian art market: how it is affected by advertising; the influence of the United States. How Canadian artists are compared with the artists of the rest of the world.

STUDY APPROACHES

Research projects, essays, documentary presentations

- Tape an interview with a gallery owner or director. Prepare a documentary-type presentation on one aspect of the contemporary art scene. Interview patrons of the gallery. Photograph works or use catalogue pictures in a presentation
- Select a current theme in Canadian contemporary art. Trace its treatment through several art publications (national, local). Prepare a report in a journalistic style that explains the background and main ideas of the theme to your classmates.

RESOURCES

- **Books**
 - B MacGregor, R.N., et al., Canadian Art: Building a Heritage, Ch. 1-4, 7, 11
 - Elsen, A., Purposes of Art
 - Feldman, E., Varieties of Visual Experience
 - Hughes, R., The Shock of the New
 - Bringhurst, R., et al., Visions: Contemporary Art in Canada
 - Wolfe, T., The Painted Word
- **Print**
 - Art magazines, journals
 - Personal communications with gallery owners, artists, art journalists

• **Films**

NFB Film: "Off the Wall"

EVALUATION APPROACHES

Assessment of student progress should be based on:

1. evidence of careful research and thoughtful analysis of the relationship between art and economics
2. thoroughness
3. willingness to participate in class discussions
4. presentations.

OBJECTIVE 2. STUDENTS WILL ANALYZE VARIOUS ASPECTS OF THE MODERN ARTISTIC COMMUNITY

CONCEPT

- A. The modern artist's relationship with society is conditioned by many mediating institutions and agencies.

EVALUATION CRITERION

- A. Students will be able to demonstrate an increasing ability to analyze the relationship of artists to the society in which they live and work. They will begin to use this consideration in their talk about art works and artists.

OBJECTIVE 2. STUDENTS WILL ANALYZE VARIOUS ASPECTS OF THE MODERN ARTISTIC COMMUNITY

CONCEPT

A. The modern artist's relationship with society is conditioned by many mediating institutions and agencies

FOCUS

- Art education: schools and museums
- The training of artists in Canada: art schools and colleges, art workshops (Emma Lake, Banff Centre)
- Cultural organizations: local and national art groups: art societies, craft guilds, professional artists' organizations, cooperatives
 - The role of the art critic and art reporter
 - The artist as a media personality
 - Provincial artists: men and women
 - National artists: men and women.

STUDY APPROACHES

Work-study, presentations, biographical reports

- Work-study experiences in various cultural organizations (work in community gallery, workshop)
- Projects that allow students to investigate art schools, colleges and university art programs to discover entry requirements for art training
- Interview local art journalists and critics to learn about the purpose and requirements of such jobs
- Write a report on a famous artist that documents his or her relationship with the media and the public
- Investigate the life of a well-known artist, male or female. Analyze this artist's role in the art world, influence on other artists, and treatment by the communications media. Write a biographical essay that includes these concepts in an analysis of his or her style.

RESOURCES• **Books**

B MacGregor, R.N., et al., Canadian Art: Building a Heritage

Richardson, J. Art: The Way It Is

Feldman, E., The Artist

Chicago, J., Through the Flower, The Dinner Party

Greer, G., The Obstacle Race

Harris, A., and Nochlin, L., Women Artists 1500-1950

Feldman, E., Varieties of Visual Experience, Ch. 14-15

• **Visuals**

Art 31 Slide Set

Shapiro: "Flying Carpet"; Nevelson: "Sky Cathedral"; Kollwitz: "Vienna is Dying"; O'Keefe: "Dark Mesa, Pink Sky"; Helen Frankenthaler: "Jacob's Ladder"; Riley: "Current"; Warhol: "Gold Marilyn Monroe"; Dali: "Persistence of Memory"; Picasso: "Guernica"

• **Films**

NFB Films: Off the Wall

cont.

OBJECTIVE 2. STUDENTS WILL ANALYZE VARIOUS ASPECTS OF THE MODERN ARTISTIC COMMUNITY	
CONCEPT A. The modern artist's relationship with society is conditioned by many mediating institutions and agencies	
EVALUATION APPROACHES Assessment of student progress should be based on: 1. research projects which contain complete personal investigation of the possibilities open to the individual student for future art study and career development 2. willingness to discuss these topics from a personal viewpoint.	

OBJECTIVE 3. STUDENTS WILL INVESTIGATE THE POSSIBILITY OF A CHARACTERISTIC CANADIAN STYLE

CONCEPT

A The question of a characteristic Canadian style is a frequent theme in Canadian art, literature and criticism.

EVALUATION CRITERION

A. Students will be able to describe and discuss the work of several contemporary Canadian artists. They will be able to identify some areas of influence in Canadian art.

OBJECTIVE 3. STUDENTS WILL INVESTIGATE THE POSSIBILITY OF A CHARACTERISTIC CANADIAN STYLE

CONCEPT

A. The question of a characteristic Canadian style is a frequent theme in Canadian art, literature and criticism

FOCUS

- Concept of distinct Canadian cultural identity that may be revealed in the work of Canadian artists
 - concept of regional styles
- Canadian art journalism: Who is responsible for informing the public about the work of Canadian artists?
- Theory of art criticism: its purpose, process
- Critical analysis of works of Canadian art to arrive at a better understanding of their significance. See *Appendix 2 - Art Criticism*.

STUDY APPROACHES

Group presentations, catalogues, discussion, critical analyses

- Make a survey of the publications that deal with Canadian art
- Prepare an imaginary museum show that contains representative examples of "typical" Canadian art. Make a prototype catalogue describing theme and a rationale for your selection of works
- Find examples of several well-known artists from a particular region of Canada. Complete a critical analysis of their works. Develop a theory about the presence or absence of a distinctive common regional style and make a persuasive argument to support your views
- Collect a series of critics' reports about major art shows in your area. Complete an analysis of the aspects of art works they write about, how they present and support their views. Try to see one of the shows about which they have written, and give your own critical report for comparison.

RESOURCES

- **Books**
 - B Macgregor, R.N., et al., Canadian Art: Building a Heritage
 - Reid, D., A Concise History of Canadian Painting
 - Bennet, B., and Hall, C., Discovering Canadian Art
 - Feldman, E., Varieties of Visual Experience, Ch. 14-15
 - Bringhurst, R. et al., Visions: Contemporary Art in Canada
- **Visuals**
 - Kurelek; Lismer; "The World of David Milne"; Fafard: "I Don't Have to Work That Big"; Colville; Tanabe; Yates; Sinclair; Riopelle; Borduas; Eyre; Leighton; Ballachey; Enns
- **Films**
 - NFB films: "The Colours of Pride: Canadian Indian Paintings"
 - Emily Carr: "Growing Pains"
 - Emily Carr: "Little Old Lady on the Edge of Nowhere"

cont...

OBJECTIVE 3. STUDENTS WILL INVESTIGATE THE POSSIBILITY OF A CHARACTERISTIC CANADIAN STYLE**CONCEPT**

A. The question of a characteristic Canadian style is a frequent theme in Canadian art, literature and criticism

RESOURCES (cont'd)

Greg Curnoe:

"The Passionate Canadians: Group of Seven"

"The Passionate Canadian: Tom Thompson"

R Visions videotape series:

Program 1 - C. Pratt

Program 4 - G. Smith

Program 5 - I. Eyrer

Program 7 - Y. Gaucher

Program 8 - D. Knowles

Program 8 - D. Proche

Program 11 - J. Fafard

Program 13 - J. Shadbolt

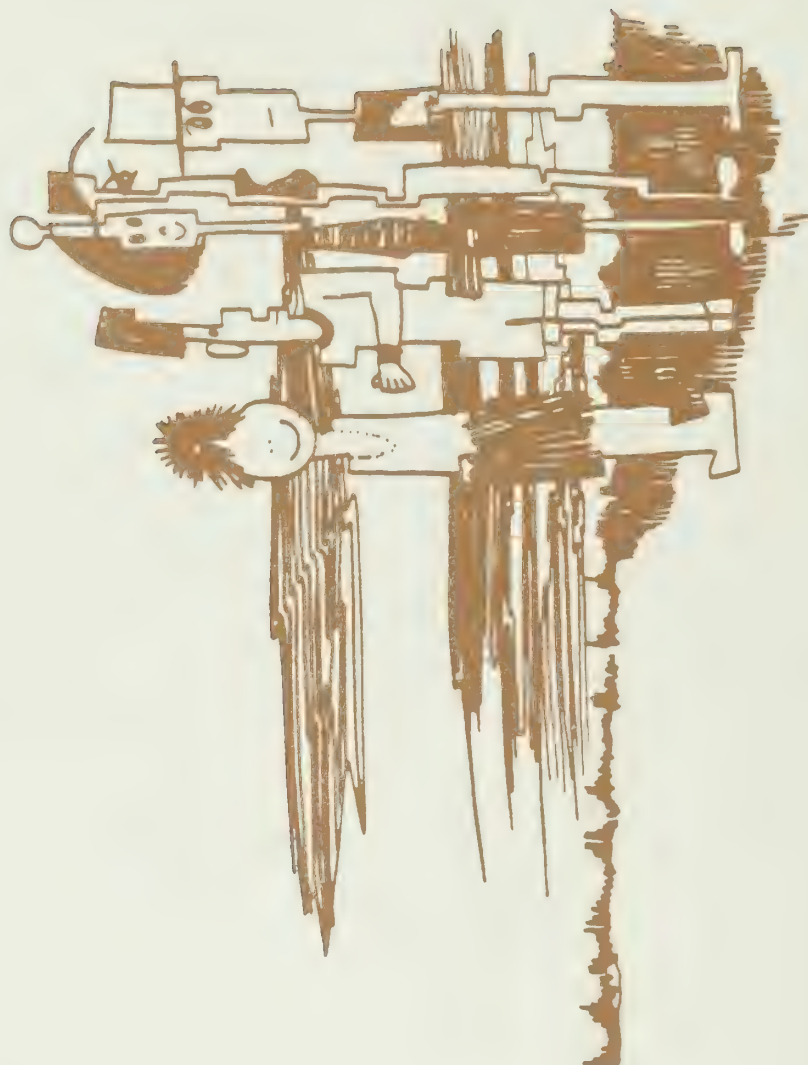
EVALUATION APPROACHES

Assessment of student progress should be based on:

1. display of a greater familiarity with the major contemporary Canadian artists, their styles and influences
2. ability to conduct a thorough and polished critical analysis of an art work
3. evidence of these concepts and skills in written work and class discussion.

APPENDICES

6-11-45



Evaluation

The evaluation criteria and approaches described in this curriculum guide are directly related to the stated objectives of the course and the goals of the **Art Studies** program. The use of such objective-based methods of evaluation are an advantage to art teachers. They give clear justification to the program; provide guidelines to students about the expectations of the program; allow administrators to see the relationship between the program goals and the requirements of time and budget; and allow parents to understand the criteria for assessment of their child's progress.

The **Art Studies** program is a concept-based, sequential program. Evaluation centres around the assessment of the student's progress in relation to stated objectives. The achievement of objectives and concept statements provided in this guide is what is being assessed. Strategies for both formative and summative evaluation of such achievement are provided in the evaluation criteria and approaches which accompany each objective and concept.

Formative evaluation assesses the value of the process of learning in art as well as the final outcome. It is ongoing and allows the teacher to evaluate student performance while learning is taking place. This aspect of evaluation is particularly important for **Art Studies** because the evaluation criteria for many objectives and concepts involve observation of student involvement, recognition and understanding in discussions, group and individual projects, and presentations. The teacher's observations of these situations allow him or her to make assessments of students, to utilize suggestions or correct their understanding before the final, or summative evaluation is made. Summative evaluation reports on the outcome of the learning process and should take into account information gathered in the formative process. Summative evaluation should **always** result in feedback to the student, and should be done as consistently and systematically as possible.

Evaluation in **Art Studies** will be most effective when a range of methods is used and when a substantial amount of evaluation information is available for each student.

It is important to note that evaluation should not focus only on student performance, but should also consider the effectiveness of program organization and teaching strategies. The results of evaluation, both formative and summative, provide teachers with information that suggest adjustments, changes and additions to both program outlines and teaching methods to increase the effectiveness of teaching the **Art Studies** program.

SUGGESTED METHODS OF EVALUATION

1. **Journals or Notebooks** should contain samples of student observations, notes, responses to work, critiques of art works, interviews with fellow students and others, impressions of various experiences in the **Art Studies** program. Periodic examination of these by the teacher provides information regarding the student's interests, application of concepts, and refinement of skills and knowledge of subject matter. It allows for evaluation of progress and change over time (mostly formative evaluation).
2. **Anecdotal Records** include charts, checklists, brief notes about students' work habits, attitudes, response in class and ability to apply concepts to new information. Such observational notes are a valuable formative evaluation tool.
3. **Written Assignments and Oral Presentation** are appropriate in many instances throughout the **Art Studies** curriculum. Discussion, research and organizational skills are an important part of the program. Vocabulary and knowledge about art's purposes and processes, as well as being able to form informal opinions about many aspects of art, are the important thrusts of **Art Studies**. Achievement in these areas of learning about art is best assessed through written or verbal means, and evaluation of such activities should form a major part of assessment of this program.
4. **Tests** including written tests, quizzes and recognition tests are appropriate for many of the concepts described in this guide. They provide useful summative evaluation information. The content descriptions and analytical approach of most of the study approaches mentioned in this guide are conducive to effective testing by written and visual means.

REFERENCES:

- Eisener, E. - Educating Artistic Vision. New York: MacMillan, 1972.
- Chapman, L. - Approaches to Art in Education. New York: Harcourt Brace Jovanovich Canada, 1978.

Art Criticism

During the course of the **Art Studies** program, students will be required to observe and analyze many different kinds of artifacts. A systematic method of approaching art works is an important tool for helping to analyze works from different cultures and time periods with the same approach they use in their consideration of more familiar kinds of art. A method of critical analysis also becomes useful in developing an objective understanding of contemporary works. Although there are many different systems of aesthetic criticism, the one most frequently used in art education is the inductive method advocated by Edmund Feldman. It is particularly useful for the purposes of **Art Studies** because it requires the student to set aside his or her initial response, the "like-dislike" phase, until all aspects of the work's design features have been considered objectively and in context. Another advantage of the Feldman model is its applicability to many different art forms of many cultures. Its simple, four-part approach can become a habit that students learn easily and carry away from their **Art Studies** classes to be applied to any of their encounters with art forms in the future. The four steps are described below.

1. Attending to What We See: Description

This phase requires that the initial response, or psychological report, be set aside. Whether the audience likes or dislikes the work (evaluative judgment) is not important at this time. A detailed "inventory" of the visual features of the work is made. An effort is made to include every available bit of information about the work's design features, media, attribution, subject matter, historical and cultural context. Observers ask "What is it?" "What does it look like?"

2. Attending to Relationships: Formal Analysis

In this stage the observers try to analyze the relationships among all the design elements within the total composition. Proportion, emphasis, proximity, and continuity of different aspects are considered. Analysis of the work remains at an objective, non-interpretive level. Observers ask "How do the parts fit together?"

3. Giving Meaning to Works of Art: Interpretation

This phase requires that all the information in stages 1 and 2 be combined to attempt to decide the meaning of the work. Symbolism and connotations of the work are explored. Personal emotional interpretations based on design features are considered. Observers ask "What does this mean?" Students should be encouraged to propose several different meanings for each work of art.

4. Deciding About the Value of an Art Object: Judgment

The value of the work can now be assessed based on a variety of qualities used as criteria: technical, design, conceptual and historical qualities are all considered. Criteria should be cited and evidence offered to support the judgment being made. The value of the work must now be based on more considerations than just personal response, although this response can now be included as a criterion. The observers ask "What degree of quality is this work?" Students should now be able to explain, on the basis of information from Stages 1, 2, and 3, why they respond favourably or unfavourably to an artifact, and realize that they can **appreciate** qualities of artifacts without having to "like" them.

REFERENCES

- Feldman, E.B. - Becoming Human Through Art. Englewood Cliffs, N.J.: Prentice-Hall, 1970.
 - Varieties of Visual Experience. Englewood Cliffs, N.J.: Prentice-Hall, 1972.
- Chapman, L. - Approaches to Art in Education. New York: Harcourt Brace Jovanovich, 1978.
- Lanier, V. - The Arts We See. New York: Teachers College Press, 1982.

Bibliography

APPENDIX 3

Albers, Josef.	Interaction of Color. Rev. ed. New Haven, Connecticut: Yale University Press, 1975.	Chicago, Judy.	Through the Flower. New York: Doubleday, and Company, 1979.
Annason, H. Harvard.	History of Modern Art. 2nd ed. rev. and enl. Englewood Cliffs, New Jersey: Prentice-Hall, 1977.	Chicago, Judy.	Through the Flower: <u>My Struggle as a Women Artist.</u> Rev. New York: Doubleday and Company, 1982.
Bennett, Bryan, and Constance P. Hall.	Discovering Canadian Art: Learning the Language. Scarborough, Ontario: Prentice-Hall Canada, 1984.	Clark, Kenneth.	CIVILIZATION: <u>A Personal View.</u> London: British Broadcasting Company, 1969.
Bevlin, Marjorie Elliot.	Design Through Discovery. 3rd ed. New York: Holt, Rinehart and Winston, 1977.	Copplestone, Trewin.	Art in Society: <u>A Guide to the Visual Arts.</u> Englewood Cliffs, N.J.: Prentice-Hall, 1983.
Birren, Faber.	Color, Form and Space. New York: Reinhold, 1961.	Cornell, Sara.	Art: <u>A History of Changing Style.</u> Englewood Cliffs, N.J.: Prentice-Hall, 1983.
Balkind, Alvin, et al.	Visions: Contemporary Art in Canada. Vancouver: Douglas & McIntyre, 1983.	Cunningham, Lawrence.	Culture and Values: <u>A Survey of the Western Humanities.</u> Vol. I and II. New York: Holt, Rinehart and Winston, 1982.
Brommer, Gerald F.	Discovering Art History. Worcester, Mass.: Davis Publications, 1981.	Eisner, Elliot W.	<u>Educating Artistic Vision.</u> New York: Macmillan, 1972.
Chapman, Lavra H.	Approaches to Art in Education. New York, N.Y.: Harcourt Brace Jovanovich, 1978.		

- Eisen, Albert Edward. Purposes of Art: An Introduction to the History and Appreciation of Art. 4th ed. Toronto: Holt, Rinehart and Winston, 1981.
- Faulkner, Ray Nelson, and Edwin Ziegfeld. Art Today: An Introduction to the Visual Arts. 5th ed. Toronto: Holt, Rinehart and Winston, 1969.
- Feldman, Edmund Burke. Varieties of Visual Experience: Art as Image and Ideas. 2nd ed., rev. and enl. Englewood Cliffs, N.J.: Prentice-Hall, 1972.
- Feldman, Edmund Burke. The Artist. Englewood Cliffs, N.J.: Prentice-Hall, 1982.
- Fleming, William. Art and Ideas. 6th ed. Toronto: Holt, Rinehart and Winston, 1980.
- Gardner, Helen. Gardner's Art Through the Ages. Revised by Horst de la Croix and Richard Tansy. 7th ed. Toronto: Harcourt Brace Jovanovich, 1980.
- Godsell, Patricia. Enjoying Canadian Painting. Don Mills: General Publishing Co., 1976.
- Greer, Germaine. The Obstacle Race: The Fortunes of Women Painters and Their Work. London: Secker & Warburg, 1977.
- Harris, Annes, and Linda Nochlin. Women Artists 1550 - 1950. Los Angeles: Los Angeles County Museum of Modern Art, 1976. (Distributed by Random House, New York.)
- Hartt, Frederick. History of Italian Renaissance Art: Painting, Sculpture, Architecture. Englewood Cliffs, N.J.: Prentice-Hall, 1979.
- Hobbs, Jack A. Art in Context. 2nd ed. New York: Harcourt Brace Jovanovich, 1890.
- Hughes, Robert. The Shock of the New. New York: Knopf, 1981. (Distributed by Random House, New York.)
- Itten, Johannes. The Art of Color: The Subjective Experience and Objective Rationale of Color. Trans. by Ernst Van Haagen. Toronto: Van Nostrand Reinhold, 1973.
- Janson Horst Woldemar. History of Art for Young People. 2nd ed., rev. by Anthony F. Janson. (Illus.) Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1977.
- Kranz, Stewart, and Robert Fisher. The Design Continuum: An Approach to Understanding Visual Forms. New York: Reinhold Publishing Corporation, 1966.
- McKim, Robert A. Experiences in Visual Thinking. 2nd ed. Monterey, California: Brooks Cole Publishing Co., 1980. (Distributed by Wadsworth Publishers of Canada.)

Reid, Dennis. A Concise History of Canadian Painting.
Toronto: Oxford University Press, 1973.

Richter, Erma A. (ed). The Notebooks of Leonardo da Vinci.
Selected and edited by Erma A. Richter.
London: Oxford University Press, 1980.

Richardson, John
Adkins. Art: The Way It Is. 2nd ed.
Englewood Cliffs, N.J.: Prentice-Hall,
1979.

Tuchman, Barbara. A Distant Mirror: The Calamitous 14th
Century.
New York: Knopf, 1978.

Wolfe, Tom. The Painted Word.
New York: Farrar, Strauss and Giroux,
1975.

"The titles of these learning resources were provided through the courtesy of the Secondary Art Ad Hoc Curriculum Committee. None of these titles has been evaluated by Alberta Education and their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction."

[illegible]

C

N 365 C2 A325 1987 GR-10-12
ART STUDIES ART 11 ART 21 ART
31 CURRICULUM GUIDE --

39905964 CURR HIST



000022717722

N 365 C2 A325 1987 gr. 10-12
Art studies, art 11, art 21,
art 31 :

39905964 CURR HIST

CURRICULUM GUIDE

For Reference

NOT TO BE TAKEN FROM THIS ROOM

EXCEPT WITH LIBRARIAN'S PERMISSION

